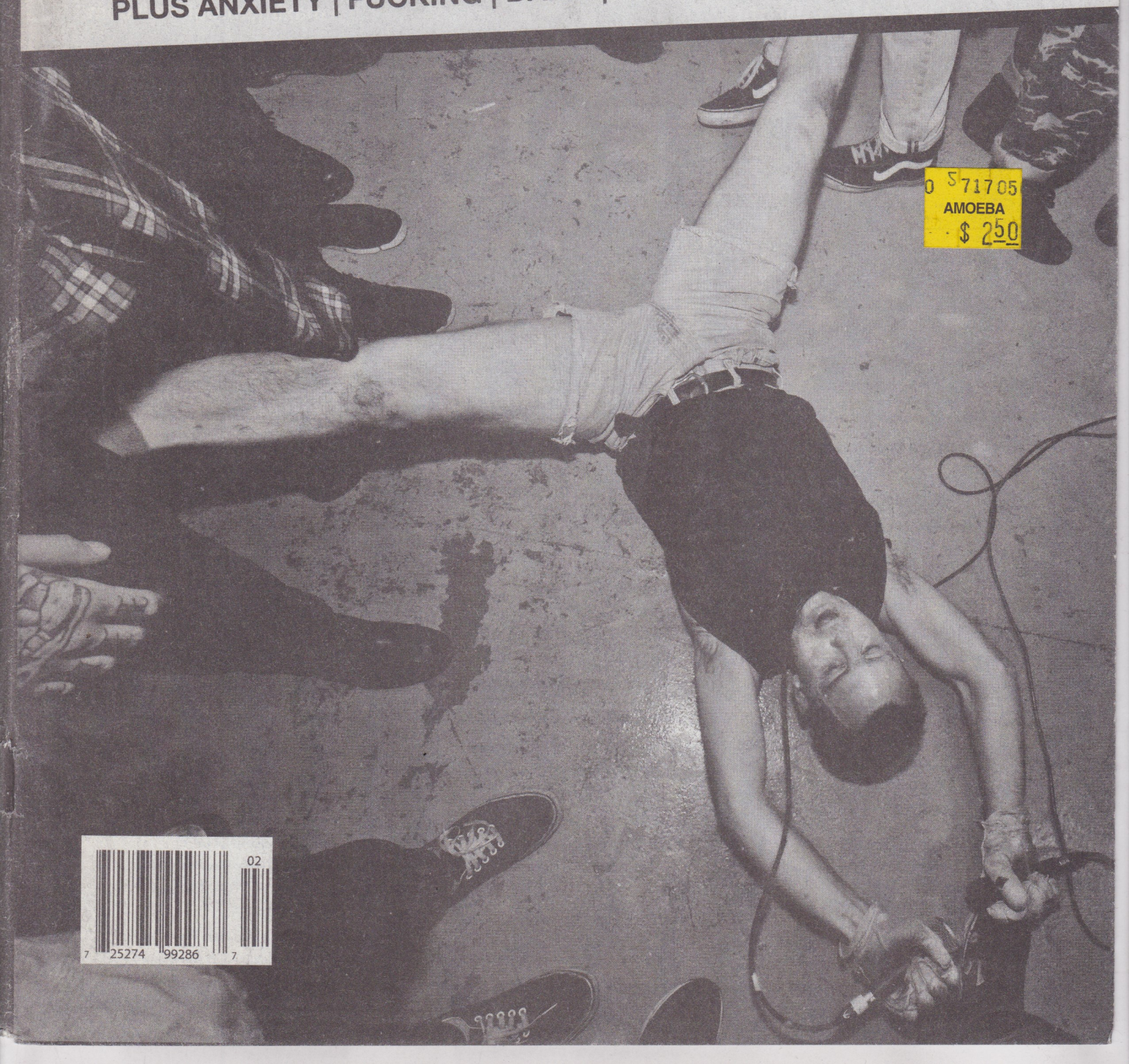
MAXIMUM ROCKNROLL

FEBRUARY 2017 | ISSUE NO. 405 | ~~$4.99~~

2016 YEAR-END TOP TEN LISTS

PLUS ANXIETY | FUCKING | DAME | EXSENADORS | APATHETICS



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More information at our website: maximumrocknroll.com

TOP TENS

Some of our contributors' top ten (or so) things we've reviewed this month. For review consideration, send two copies of vinyl, or one copy of CD-only or demo releases to our PO Box. We review independent punk, garage, and hardcore releases—no major labels!

GRACE AMBROSE

BLACK SPIRITUALS / UGLY – live
ÄZÖK – S.A.P.N.P. EP
GOOD THROB – Scum EP
SEMI – Go Viral EP
MYSTIC INANE – EP's of M/I LP
ISOTOPE SOAP – EP / KRIEGSHÖG – EP
THE LOWEST FORM – Personal Space LP
PHILIPPINE VIOLATORS – At Large! LP
STERILE MIND – Lift the Mask LP
EXOTICA – CS / ISS – CS

ARIELLE BURGDORF

PHILIPPINE VIOLATORS – At Large! LP
THE GERBILS – LP
SUICIDAS – Baile de Máscaras EP
THE LOWEST FORM – Personal Space LP
QUAALUDES – Call You Up EP
LYSOL – live
HEAT – CS
KRIEGSHÖG – General EP
ULTRA – España Invertebrada EP

MATT BADENHOP

ULTRA – España Invertebrada EP
HARAM – ?فوشتب وشد EP
GOOD THROB – Scum EP
SILENT SCREAM – Carrion Screaming LP
DARK / LIGHT – Seein Tigers 12"
ISOTOPE SOAP – EP
PHILIPPINE VIOLATORS – At Large! LP
QUAALUDES – EP
THE BRAINZ – "Elementary Monster" 45
ESKROFULA / LOS JACKS CS

MITCH CARDWELL

V/A – Thank You San Francisco LP
OBNOX – live
GOOD THROB – Scum EP
QUAALUDES – EP
ERIK NERVOUS – Teen Distortion... EP
SCRAPER – Misery LP
B.D. (BAD DADDIES) – live
THEMEWEAVERS LLC – live
VIOLENCE CREEPS – live
CCR HEADCLEANER – live

ROBERT COLLINS

MOTHERCOUNTRY MOTHERFUCKERS – Confidential Human Source LP
VASTUSTA - CS
S.C.O.D. – Speak Chinese Or Die CD
KRIEGSHÖG – General EP
BELGRADO – Obraz LP
HEAT – CS / PRESSING ON – live
HIVE – Bait and Trap 12"
LOS PUNK ROCKERS – CS
HEAVY HANDS – live
ATARAXIA – CS / WARSONG – LP
ESKIZO – CS

LAYLA GIBBON

WITCHING WAVES / TRASH KIT – live
BAMBOO / FRAU / ES – live
GOOD THROB – Scum EP
MARAUDEUR – "Night # 1" flexi
MYSTIC INANE – EP's of M/I LP
THE TERMINALS – Uncoffined LP
HARAM – ?فوشتب وشد EP
THE LOWEST FORM – LP
CLOROX GIRLS– LP
RED MASS –12"/ BELGRADO – LP

DAN GOETZ

NO BABIES – live
MYSTIC INANE – EP's of M/I LP
GOOD THROB – Scum EP
CLOROX GIRLS – LP
HARAM – ?فوشتب وشد EP
THE WEAD – By the Whey 45
QUAALUDES – Call You Up EP
THE ERGS! – EP
V/A – Thank You San Francisco LP
STERILE MIND – Lift the Mask LP

GREG HARVESTER

PERFECT PEOPLE – CS
MOTHERCOUNTRY MOTHERFUCKERS – Confidential Human Source LP
GOOD THROB – Scum EP
NEUTRALS -CS
ISOTOPE SOAP – EP
EXOTICA – CS
DARK / LIGHT – Seein Tigers 12"
BLOODSHOT BILL & SHANNON – "Honey Time" 45
SUICIDAS – Baile de Máscaras EP
ALIEN BOYS – CS

KENNY KAOS

PATSY'S RATS – "Rock N' Roll Friend" 45
BOATS! – Black and White LP
PERSONAL & THE PIZZAS – LP
PETS – Get Turned On LP
MYSTERY DATE – Love Collector LP
CLOROX GIRLS– LP
V/A – D-Sides LP
DENIZENZ – LP
FIRST BASE – "Together Again" 45
LOW CULTURE – "Hard to Stay" 45
THE DRAKULAS – LP

CAROLYN KEDDY

QUAALUDES – EP
THE DIRTIEST – "Alarm" 45
SCRAPER – Misery LP
GOOD THROB – Scum EP
MARAUDEUR – "Night # 1" flexi
BELGRADO – Obraz LP
SUICIDAS – Baile de Máscaras EP
THE SUEVES – Change Your Life LP
ERIK NERVOUS – Teen Distortion... EP
V/A – 30 Years Tribute Album For The Monsters CD

RAY LUJAN

BOATS! – Black and White LP
DUCHESS SAYS – Sciences Nouvelle LP
THE ERGS! – EP
FIRST BASE – Together Again 45
MYSTERY DATE – Love Collector LP
PATSY'S RATS – "Rock N' Roll Friend" 45
SLOPPY KISSES – New Pompeii EP
SONIC AVENUES – Disconnecter CD
PERE UBU – live
PYLON REENACTMENT SOCIETY – live

MARISSA MAGIC

HGS – live
UGLY / NO BABIES / BLACK SPIRITUALS – live
QUAALUDES – Call You Up EP
MYSTIC INANE – EP's of M/I LP
PREENING– live
ERIK NERVOUS – Teen Distortion... EP
GOOD THROB – Scum EP
USELESS EATERS – 10"
SLOPPY KISSES – New Pompeii EP
PHILIPPINE VIOLATORS – At Large! LP

ROTTEN RON READY

NUKE CULT – Stress Relief EP
MYSTIC INANE – EP's of M/I LP
SEMI – Go Viral EP
KRIEGSHÖG – General EP
HARAM – فوشتب وش؟ EP
BETA BOYS – After Dark EP
ÄZÖK – S.A.P.N.P. EP
GOOD THROB – Scum EP
THE BRAINZ – "Elementary Monster" 45
SUICIDAS – Baile de Máscaras EP

FRED SCHRUNK

QUAALUDES – EP
MOTHERCOUNTRY MOTHERFUCKERS – Confidential Human Source LP
MYSTIC INANE – EP's of M/I LP
LOW CULTURE – "Hard to Stay" 45
BELGRADO – Obraz LP
STERILE MIND – Lift the Mask LP
SCRAPER – Misery LP
ES – Object Relations LP
GOOD THROB – Scum EP
SUICIDAS – Baile de Máscaras EP

LENA TAHMASSIAN

WARSONG – Control LP
SUICIDAS – Baile de Máscaras EP
KOLD FRONT / MOTH – split LP
HARAM – فوشتب وش؟EP
DELETIONS / TÓFA – split EP
QUAALUDES – Call You Up EP
PHILIPPINE VIOLATORS – At Large! LP
TURQUOIZ NOIZ – Sweat Lodge LP
BELGRADO – Obraz LP
PHANTOM HEAD – LP

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GAS CHAMBER-ADVICE FROM YAMA CS
NEW CASSETTE EXPANSION OF THE "MODERN VISON" 7"
GUN CANDY-OF THE THIRD KIND CS
8 SONGS OF RAGING RUST BELT PUNK HC

HERO DISHONEST
LIHA JA TERAS 12" LP
11 TRACKS OF RIPPING PUNK FROM FINLAND
JASON MARTIN
POWER ANIMAL SYSTEM METHODS LP
WILD GENDER/SPECIES BENDING GENIUS OUTSIDER POP

DEVIOUS ONES
S/T CASSETT
KILLER POWER POP GARAGE ROCK FROM DETROIT
CHRON TURBINE
II CASSETTE
8 TRACKS OF RUMMELING & HYPNOTIC RHYTHM
STILL FRESH! CROSS STITCH STILL FRESH!
UNTIL I FIND YOU CASSETTE
AWESOME LADY PUNKS!

FOR MORE INFORMATION ON UPCOMING RELEASES
PRICING, MAIL ORDER AND SHIPPING
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SEX PRISONER "Tannhauser Gate" LP
GOD'S AMERICA "Merge with the Infinite" LP
MITB "DE-PROGRAMMING THE BIGOT" 10"
REPROACH "DESPAIR/SHITTOWN" 7"
WEEKEND NACHOS "APOLOGY" LP
EXTREME NOISE TERROR LP
SICK/TIRED SEA OF SHIT SPLIT LP
TERMINAL NATION "WASTED" 7"
M.I.T.B "LOST SESSIONS" LP
FUCK YOU PAY ME "PUBLIC DISGRACE" LP
TO THE POINT/SIDETRACKED 7"
CAVE STATE "MANFERIOR" 7"
LIFESPITE 7"
FRACTURED "DELAPIDATED" 7"
FAST ASLEEP "OUTSIDE THE FENCE" 7"
REPROACH/CITIZENS PATROL 7"
LOW THREAT PROFILE "PRODUCT #3" 7"
EXTORTION "SICK" 12"
PHOBIA "GRIND CORE" 7"
MITB "ABUNDANCE OF GUNS" 10"
WEEKEND NACHOS-"STILL" LP
CALLOUS "FUCKING USELESS" 7"
MITB/BIZAAR UPROAR SPLIT 10"
COLD WORLD / HUMMINGBIRD OF DEATH LP
NO COMMENT "LIVE ON KXLU 1992" 7"
PICK YOUR SIDE / TO THE POINT 10"
BASTARD NOISE / LACK OF INTEREST LP/CD
MAN IS THE BASTARD / BLEEDING RECTUM LP
WEEKEND NACHOS "UNFORGIVABLE" LP
LOW THREAT PROFILE "PRODUCT #1" 7"
NOISEAR "TURBULENT RESURGENCE" LP
BASTARD NOISE "THE PROGRESSION OF SICKNESS" 10"
WEEKEND NACHOS / LACK OF INTEREST 7"
MANPIG "THE GRAND NEGATIVE" LP
BRUTAL TRUTH / RUPTURE 7"
NO COMMENT "DOWNSIDED" 7"
INFEST 12" "NO MANS SLAVE"
SIEGE 12"
BASTARD NOISE "SKULLDOZER" LP/CD
NO COMMENT "COMMON SENSELESS 7"
EXTORTION "DEGENERATE" 12"
BRUTAL TRUTH / SPAZZ 7"
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7" $8/$22 10"/12" $17/$30 CD $10

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NIP DRIVERS
FOX ON THE RUN 7" EP

THE BRAINZ
SELF TITLED 7" EP

COMING SOON
POLITICAL CRAP 1980

POLITICAL CRAP
FEATURING DUANE PETERS
SLOW DEATH 7" SINGLE

EXTERMINATORS
PRODUCT OF AMERICA 12" LP

SLOPERECORDS.COM

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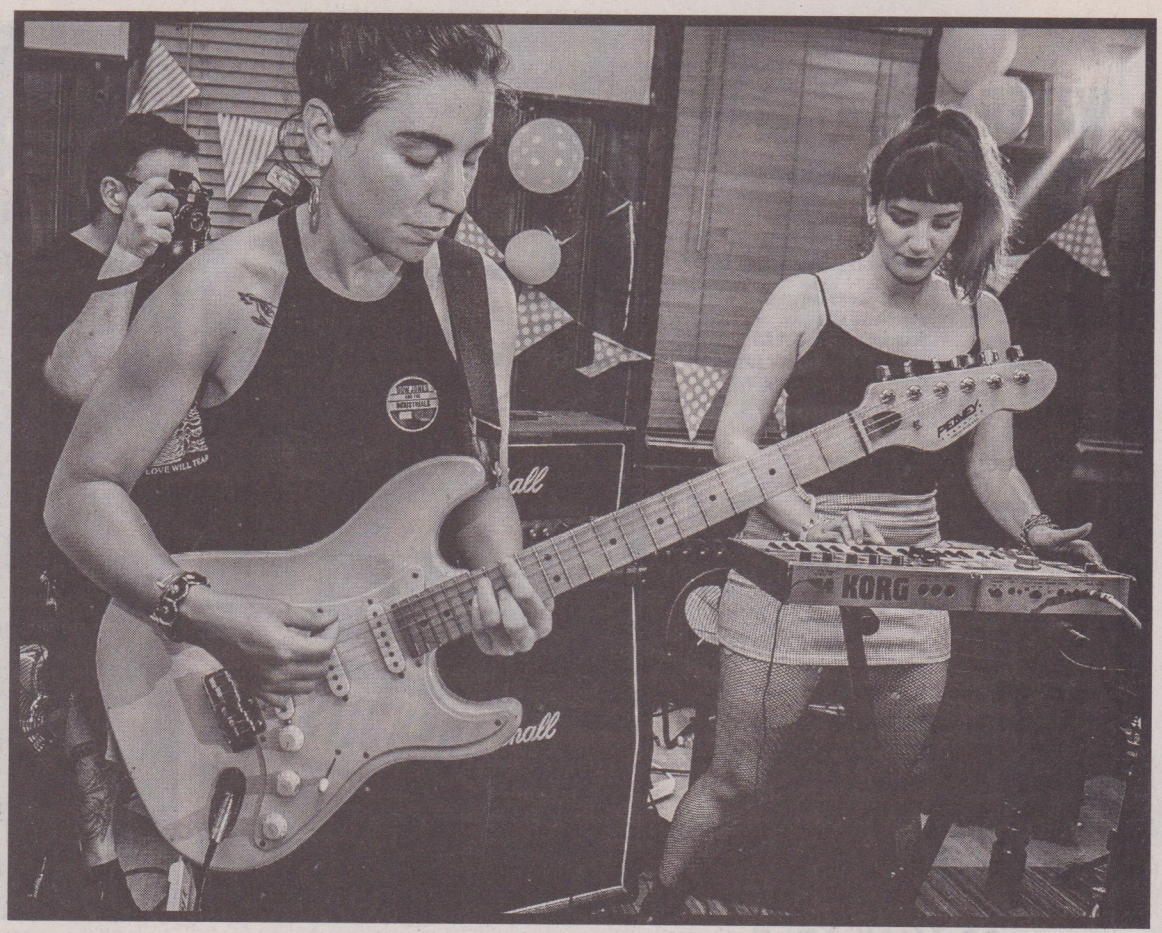

Dame, photo by Angela Owens

OUR YEAR-END TOP TEN ISSUE

FRONT COVER: Anxiety in Glasgow by Martin Sorrondeguy

BACK COVER: Ghost Ship tribute at Market Hotel in New York, photo by Jolie Maya Altshuler

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WATER WING RECORDS

NOW AVAILABLE!!!

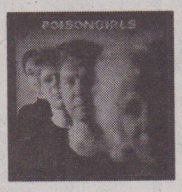
WW13 LITHICS - *Borrowed Floors* LP

Third pressing of this Portland Oregon foursome's debut LP. With combination letter press & offset printed covers.

WW14 JUNGLE NAUSEA - *S/T* LP

Reissue of early 80's Portland Oregon post punk treasure.

WW16 POISON GIRLS - *Where's the Pleasure* LP



Second LP by Anarcho Punk pioneers Poison Girls. Originally released in 1982.

ALSO AVAILABLE...

WW01/TRDWD024 CAETHUA - *The Summer Is Over Before It's Begun* LP $12
WW02/MLADYS2 TYVEK - *Fast Metabolism* LP $12
WW05/TRDWD025 AMPS FOR CHRIST - *Circuits* 2xLP $16
WW07 BRUTE HEART - *Wildfire* 7" $4
WW08 THE ANDROIDS OF MU - *Blood Robots* LP $13
WW10 POISON GIRLS - *Hex* 12" 45RPM EP $13
WW11 POISON GIRLS - *Chappaquiddick Bridge* LP+1 Sided 7" $15
WW12 CHOCOLAT BILLY - *Mon Père Est Ma Mère* LP $13
WW15 CRYSTAL MYSLAJEK - *Circadia* LP $14

COMING SOON!!!

WW17 Y PANTS - 6 Song 12" EP
WW18 Y PANTS - *Beat It Down* LP
WW19 KLEENEX/LILIPUT - *First Songs* 2xLP (co-released by Mississippi Records & Kill Rock Stars)
WW20 AMPS FOR CHRIST - *Plains of Alluvial* LP

Purchase WW releases at
WATERWINGRECORDS.COM

Distributed by Mississippi Records, Revolver, Forced Exposure, City Hall Records, Cobraside, Clearspot, Cargo UK, Light In The Attic, Ebullition & Puke N Vomit

Occult Whispers Records

Air Hunger
Debut 7" single from members of Cemetery, The Flatfield and Blue Cross/Zex. Gothpunk for Punk Goths.

Night Voices Volume 1
International dark punk compilation. Spectres, Crimson Scarlet, Pawns and more. 14 tracks.

Silent Scream "Carrion Screaming" LP
3rd full-length from Helsinki Goth veterans. Atmospheric and sinister.

Still Available- Annex "Silencio" 7", Salome's Dance/Sierpien split CS, Possessor CS

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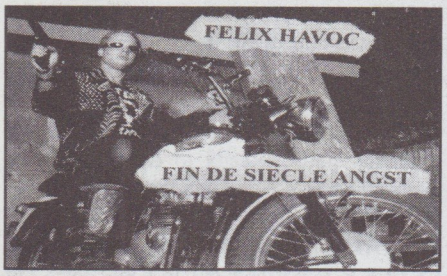

Although it will be old news by the time you read this, America has taken a turn to the radical right. Having lived under many Republican presidents, I am used to the idea of the rich getting richer and the poor getting poorer and military adventurism. However, the racism, misogyny and xenophobia of the current regime has the potential to unleash some truly regressive forces into the mainstream. History has shown that racial and ethnic sectarianism is one of the most effective ways to motivate a political base and bring outsiders into power. The turmoil in places like the Middle East, ex-Yugoslavia, and Northern Ireland shows that dividing up ordinary people on racial and ethnic lines results only in a benefit for a small group of politicians and military types, almost always at the expense of everyone else. Some wags have commented that the turn to the right might lead to a resurgence in punk and protest. I don't really see that happening, but I am hoping to be proved wrong. Things didn't exactly pick up under either Bush, and we must recall that the first wave of punk actually started while Carter was in power in America and there was a Labor government in the UK. That said, hardcore, and the second wave of UK punk seem like they would be hard to conceive of without Reagan and Thatcher.

Before we get into year-end record round up, it's time for a little bit of my *Wall Street Journal of Punk* observations. I have been selling punk records first at gigs, then by mail and online since 1988 and working at Extreme Noise Records since it started in 1994. In this time I have been able to see many changes in the way punk records are made, distributed, bought, sold, and resold.

Throughout the '90s and early '00s interest in vinyl was very low outside of punk and the DJ Scene and a little bit of indie and garage rock. Not so long ago massive numbers of record stores were closing and those that remained sold mostly CDs. Now, vinyl has come roaring back in the mainstream. People I talk to who know that I have been buying and selling records for many years say things to me like, "I thought you were crazy all that time being so into records and now everybody is buying vinyl! My kid has a record player and is out buying records every weekend." I have to tell them that paradoxically although punk was a major factor in keeping vinyl going in the '90s, interest in punk vinyl is now in fact very low. It blows my mind that I go into many of the newly stood up record stores in town and see what I have always thought were worthless records like Supertramp and Peter Frampton selling for $10 and $20, while on the other side of town Extreme Noise is well-stocked with good quality punk records that no one seems to be interested in.

In the dark days of the late '80s and '90s there was a huge hunger for punk and hardcore content. Aside from the occasional college radio show or mixtape, vinyl was still the only way to hear this music. It was very out of favor in the mainstream but maintained a core of diehard adherents who were very enthusiastic and loyal. Distros and labels had loyal followings. In those days shopping for punk records meant trolling through endless piles of cabbage patch used records to maybe happen upon something good. There was so much hunger for punk and hardcore that just about anything good sold right away and a lot of stuff that was not very good sold eventually. If you had a regular mail order catalog or sold records at gigs you would eventually turn over all of your stock, even stuff that wasn't very good. Nowadays, the quality of the releases is much better. The bar for something to get pressed to vinyl is set much higher than it was in the '90s. And much of what is released are reissues of classic and popular records with a built-in following and fan base. If we had this kind of stock in the '90s we would be selling copies in the thousands and tens of thousands. But, paradoxically despite the higher quality of releases available to distributors, interest in punk vinyl is now at an all-time low. I wrote about this a while back, and since then I feel like the trend has continued long enough that we can say it's the "new normal."

Now when I say interest in vinyl, I mean interest in new releases. Of course there is always keen interest in classic and high-quality used vinyl. Prices continue to rise for the most cult and desirable releases from the '70s and '80s on the collector market. If anything, there has been something of a push upwards since much of the action has moved from eBay, where the buyer sets the price, to Discogs, where the seller sets the price, leading to about a 30% markup on just about everything you would actually want to buy over the highest price it has ever sold for on eBay. On the other hand the ruthless sorting power of supply and demand has pushed the price of much of the DIY hardcore output of the '90s and '00s down to the one to two dollar range. Indeed, I feel like genres like 90s crust, Y2K thrash, and 90s German HC have hit rock bottom. Will interest in these scenes rebound? Maybe not, but there is some great music now residing in dollar bins representing a tremendous bargain relative to the quality of the content. This due not to the declining quality of content, but the sheer lack of interest. That is to say, most anyone who cares about underground vinyl from the last 20 years already has what they are looking for.

Across the board, sales of new vinyl for hardcore and punk are way down. A local record store owner here recently said interest in traditional white male rock'n'roll is at its lowest point ever while every other kind of music is blowing up on vinyl. I am not sure about that, considering I was just at a record shop stocked with $20 Tom Petty and Eagles LPs. For hardcore punk this is definitely true. Like I said, with a brick-and-mortar store and a webstore full of really good quality releases I am shocked at the precipitous drop in sales and orders. People might be buying this stuff somewhere, but they definitely aren't buying it in the places I'm watching. Keep in mind that many bigger distributors have gone under leaving only a handful remaining, and quite a few distros have gone under as well leaving only a handful still in the game. Those that are still hanging on have to race to stay on top of new releases with almost daily updates. I dropped out of this race a while ago because I learned that getting a new release two weeks after everyone else meant I might as well not stock it at all.

In the current landscape, there is a complete lack of what some people call "unity bands," which is to say popular new releases that everyone has to have. These kind of releases used to make up the bulk of a record shop's

COLUMNS

sales, a hot new release everyone had to have. Now you have to stock dozens of subgenres to meet even a fraction of what you could with something like a new Tragedy LP ten years ago. There is almost no interest in new bands outside a handful of hyped-up bands. I have almost completely stopped stocking new band's releases and marked down most of the rest to one or two dollars due to lack of sales. It still seems possible to trade in reissues of popular big name bands and the occasional reissue of a cult collector item. But for the most part, I feel like demographics, technology, and prices have killed off most of what remained of the hard-built '90s DIY hardcore scene of labels, stores and distributors, and what remains is mostly a market for nostalgia and a few hyped bands. My only thought is that most people today stream or download music and with the outrageous price gouging on most new records are extremely picky about what they actually buy. I feel like a handful of diehard collectors are still about, but the current generation and generation after that is not taking to vinyl in a major way. This is one of the biggest changes from the past several generations of punks, who, we noted above, kept vinyl alive when it was completely out of fashion.

***

Here's some records that should have been on last years top ten list but showed up too late.

CØNDITIØN – *Actual Hell* 12" (Iron Lung): This one missed my top ten list last year due to its late year release. Their mix of Scandinavian and American hardcore styles is always spot on.

ROTTEN MIND – *I'm Alone Even With You* LP (Lövely): Melodic hardcore punk in the tradition of REGULATIONS, VICIOUS, OBSERVERS. If you miss those bands, this is refreshing—the singer even sounds a lot like Robert Hurula.

PARANOID – *Satyagraha* LP (D-Takt and Råpunk / Konton Crasher): Another monster from this Swedish band. Punishing noisy, raw, and blown out hardcore drawing on DISCLOSE and FRAMTID but still with a distinctly Swedish undercurrent. Some markedly slower tracks on this record.

STRESS SS – *Fest* EP (Adult Crash): This 2015 banger did not arrive in time to make last year's top ten list, rampaging punk in the TOTALITÄR tradition. A style that seems to be falling out of favor, but hopefully never dies out.

KIELTOLAKI – *Vapauden Illusio* LP (Feral Ward): Excellent Finnish hardcore, keeping the traditional Finnish sound alive along with MAAILMANLOPPU and LAPINPOLTHAJAT.

PROTESTER – *Let You Forget* EP (Trash King): Well, you know I am going to buy any record with "DC Hardcore" on the cover. Not sure what became of this powerful hardcore band, because the promised LP hasn't materialized.

"These college hippies started it
With their cowardly attack.
But these workingmen knew
It was time to take their country back.
So the cops backed off
And let these brave men thru.
And they all carried a flag, and it was...
Red, white and blue – America!"
— Across the Hudson,
"H.A.D. (Honor America Day)"

"You sound like Margaret Fucking Thatcher!"
—Christ Dean of the Redskins shouting at "Seig Heiling" NF skins
(Jubilee Gardens, "GLC: Jobs for Change Festival" 1984)

They Don't Like When We Come In

Suck in those guts, you Nars! Quit jumping on the couch and take the potato outta yer mouth! I don't know about your residence (I'm guessing a shitty bedroom in your mom's nice house?) but over here in Wilkinsburg (We'll-Kill-Yinz-Burg), Gang HQ is a mess! Does no one clean the stove?! There is charred macaroni under the burner that has been catching fire every time I make my tea (always, Smooth Move). And where the hell are all the forks? We got a drawer full of knives and spoons (all scorched and discolored, BTW). But no forks. I'm gonna raid the bedrooms soon. No more "Netflix and chill" if they can't bring the dishes back out. And just cuz we have a ninety-six-gallon garbage can sitting in the middle of the kitchen doesn't mean we don't have to dump it. I knew it was a bad idea to "Go big or go home." Does The Gang think the rubbish truck is going to drive into the house and empty it for them?! Well it won't! It's a truck! Here's the real national nightmare: the inside of my house feels like the outside. Absurd! I'm no bum! I'm a skin with a job and I pay rent! And if I wanted to be homeless again I'd move back to Olympia ("Turbonia Forever, Forever Turbonia!") where the water is dosed with lithium and flows from rusty-piped artesian wells and all anybody eats is red-spawned salmon and roadkill deer and homemade kombucha and homemade yogurt and homemade gross-bread from gross-grains and washes-up with homemade soap that doesn't really work. Fuuuuuck! You can have it! 2017 take me away!

Blow the whistle, breaks over; it's time to clean my house. Ready to eat bricks? Cuz that's all we're serving you jags!

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BATTALION – *Self-Titled* aka *Second Tape* CS (A.S.K.E.): Blown out, lo-fi raw noize-Oi! Whew! BATTALION is two weirdos (George from SUMP and a billion other projects, and Will Watts from *Slasher 6666 Comix*, also behind a billion other dumb things) who mostly produce power-electronics and harsh-noise anti-music. I don't really get down with that stuff, but I know it floats a lot of rusty-boats so I won't hold BATTALION's CV against them cuz I could listen to this tape all day—and I have been! The sentiment is mid-80s British Oi!: Pugnacious and Patriotic (*"Fighting men of the Union Jack / Tired of retreating, time to attack!"*) and recalls the point when some of the bands started to flirt with metal flourishes in their music. This sound is nothing new but is a welcome addition to the ranks of fellow travelers such as BATTLE RUINS, RASPBERRY BULBS, SKRAPYARD, and ULTRA. *"Big city, plastic punk! / Pretending you're a hard-man is the flavor of the month!"* Oi!

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COMPLAINT – *Take a Stand* CD (self-released): These Netherlander Neanderthals are pissed! But at whom?! From the attached press release: *"Take a Stand* brings you a new list of complaints about your music, your scene, your bands and you!" Me?! What did I do? If the band followed thru with those *complaints* this release would be more interesting. But they don't and the album suffers thru a lot of ill-defined threats and boasts. This isn't a bad album, but I'm not fourteen anymore (no diss to fourteen-year-olds). As a young dummy (again no diss, I'm sure you're a brain surgeon, kid) I was mad at anything and everything and as long as the music I listened to reflected that anger I was satiated. These days that's not my truth brah. I don't even have to agree with the bands I listen to anymore. I merely appreciate when they have a point or can tell a good story, ya dig? It's a low bar.

The lyrical anemia aside, *Take a Stand*

contains nine (technically eleven) tracks of Oi!-tinged Hardcore, or to puke a little, "Oi!-Core." It's fast and hard and tuff. COMPLAINT consists of members from the BRUISEHEADS, a group that produced two killer Oi! records. You can hear a bit of the BRUISHEADS on this CD as well as fellow Dutchman, RAZORBLADE. My knowledge of Hardcore ends in about '89 so I'm at a loss for a deep (and pretentious!) reference, but I imagine if you liked that new DEAFNESS BY NOISE record you'll want to hear COMPLAINT. This is probably playing right now at your local tattoo parlor.

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CRIM – *Blau Sang, Vermell Cel* LP (B-Core Disc / Tesla Music): Things change, but not that much. Two years ago I put CRIM's first album on my year-end top ten. It was a banner release melding the earnestness of melodic-punk with the street-level swagger of Oi!, while avoiding any cornball beardy-ness or hokey gilding found in lesser street punk. We're happy to report that CRIM's newest output continues in the same vein, but delivers even more hooks and heart. From "Avui Fa Bon Dia," translated poorly from the Catalan by Dr. Mindbender (aka Google): *"I do not know how to talk to you of a future when the present is the big shit / Perhaps you were looking for a ballad to stab you in the back/ I don't want a sad song / but I won't lie with poems for kids / Traces of life circle around like sugar dying in coffee."* It sounds better in their native *llengua*. Track it down online, then buy the LP. For fans of fan-fiction wherein LEATHERFACE and BAD RELIGION play pinball with THOSE UNKNOWN and GUTTERSNIPES in Tarragona, Spain. Good record.

***

GIMP FIST – "Feel Ready / Get Up" (Sunny Bastard Music): The A-side sounds like a RANCID ska song. It's a happy, joyous, and free tune that your anti-punk mom would probably be OK with. GIMP FIST is Oi! for moms (diss!) "Get Up" is also a cheery ding-dong sing-along tune that kind makes me want to slam a 2x4 into my face. Behold: *"Get on your feet! / Hear that rhythm, feel that beat / Thru every town and every street / Let's have some fun tonight! C'mon!"* Gaarrrrr! Oi! amateurs might not grasp the subtle nuances that separate good Oi! from bad but that's what I'm here for. This is schlock. GIMP FIST can make music that isn't the equivalent of Skinhead Barney (you know, the purple dinosaur). But they fell short on this single. The picture on the front is of some eleven-year-old in a skinhead costume lacing up his Ronald McDonald boots. The whole thing is too warm and fuzzy and feels like I'm being fed cake but they're calling it a steak. We say no thanks.

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THE SUBURBS – "Yesterday's Kids / FIFA" (Bootboys' Cove): Oi! Oi! Glorious Oi! This lil' record is the soundtrack to bad kids stealing beers and cigarettes from a dad and then hiding out in the park on Saturday afternoon (thanks Manteca!) "Yesterday's Kids" is about being one of those bad kids: *"Kicked out of school at the age of sixteen / Always up to something, you were so obscene / You and the lads felt on top of the world / You never wouldn't do what you had been told..."* There's a double negative in there but these dudes are from Berlin so we won't call Grammar Girl on them. The chorus is just "Yesterday's kids" over and over. It's wikkid dumb, but in a good Oi!-way. "FIFA" is about hating the Fédération Internationale de Football Association for being corrupt, duh. Apparently FIFA actually stands for "Fuck the International Football Association," which is the chorus to the song, double duh! This single isn't going to the win the Georg Büchner Prize (ask Alexa!) but it will win the Toe-tappin-ist Oi!-Single of the Month Prize (aka "the Turby"). It's a real shit-heel of an honor that garners no reward other than my gratitude and attention for about twelve days, and then The Gang and I gotta move on. So congrats the SUBURBS! You're better than a few other things this month!

That's all for this month! Come back next month for more of mostly the same!

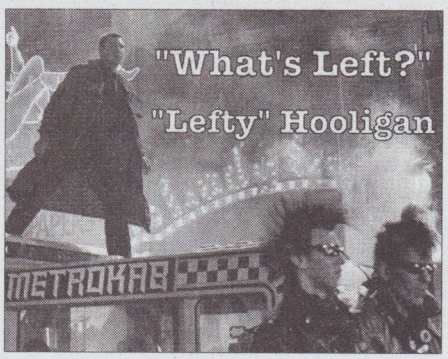
NO ENDNOTES:

+ You can send The Gang e-valentines to AmericanBootGang@Gmail.com

i don't think
that i need to sit here
with you fucking dildos
any more

by Imogen Binnie

Donald Trump has been elected president and there's recounts and investigations into the legitimacy of the election results which mean that by the time this goes to press maybe somehow he won't be president of the United States, but even if that somehow happened it wouldn't change the fact that if you're in the US (and maybe if you're outside of it) it's never been more important than it is right now for you to be a part of a community or overlapping set of communities—offline, because staring at the internet makes you feel like shit while accomplishing things with people in real life makes you feel better—that are prioritizing mutual support and resistance, and it has never been more important than it is right now for you to start a shitty band (if you haven't already) and play a bunch of songs for and about the real things you care about (if you aren't already) for the people you care about—unless you're one of these "I hate political correctness and implicitly (maybe even explicitly) support Trump and his followers' 'it's not white supremacist fascism, it's some euphemism for white supremacist fascism' patriarchal hate culture" assholes, in which case break up your band (if you have one) and get into farming or taking acid or mustache wax or something else that makes you go away, because you. Are. The. Fucking. Problem.



I started my self-publishing career writing, typing, and mimeographing an underground newspaper with a group of friends during my high school senior year—spring of 1970. We were a ragtag handful of students, more New Left than counterculture, with sympathies for anarchism, Third Worldism, Maoism, and guerrillaism. About the only thing we agreed on was our admiration for and desire to join Students for a Democratic Society, which was ironic because SDS had already crashed and burned due to sectarian infighting.

John McConnell, the principal, was a John Bircher who took the opportunity of our first issue to convene an evening presentation in the high school auditorium open to the public on "The Dangers of Communism in Our Schools," and he used SDS and our newspaper as clear-and-present examples. Of course we were flattered, so we did an adulatory, pro-SDS article in our next issue superimposed on a raised fist graphic, which promptly got us busted not because we published it but because we distributed it on campus. McConnell called me and my parents into his school office where he proceeded to lecture my somewhat bewildered mom and dad about how I was hanging out with the wrong crowd, consorting with seditious characters, and flirting with the red menace. Both my parents, Polish refugees who'd experienced the horrors of the second

COLUMNS

World War firsthand, told him that they had left Europe to get away from people like him and then walked out of the meeting.

Of course, mom and dad argued with me all the way home and through the night against my infantile leftism, naive utopianism, and abstract idealism that the USA to which we'd immigrated was a pretty sweet place to live. In particular I remember from that back-and-forth my dad pointing out that despite all my radical ideas from books and revolutionary examples from history about helping to liberate humanity, I didn't really do much on a daily basis to make many other individual human lives much better. I remember my parents preparing thoughtful, compact "care packages" to be mailed to our relatives in Poland "behind the Iron Curtain." Care, Inc, as a refugee relief agency started from the humanitarian disaster that was Europe after the second World War. I still lived at home, so my dad garnished a portion of my spending money for the next year to contribute to Care for African Famine Relief.

It was to teach me a lesson, that an abstract love of humanity should not come detached from loving real live human beings.

I spent the column before last (*MRR* #402) detailing how various pendulum swings into oppressive conservatism under the GOP resulted in increased misery but not overt fascism as a way of saying that if and when Trump wins it's not the end of the world. No doubt we're in for some heavy-duty repression. But Jon Stewart recently quipped regarding Trump's appointment of Steve Bannon as White House strategist: "You know, somebody was saying, 'There might be an anti-Semite that is working in the White House.' I was like, have you listened to the Nixon tapes? Like, forget about advising the president—the president. Like, have you read LBJ? Do you know our history?" What I learned from such previous political hard times is that it helps to do what you love to do, plus do a little bit of good in this world, in order to keep your sanity during the present shitstorm. My writing always comforts me, and while charity, mutual aid, or solidarity won't save the world, it can help individuals—including myself—feel better and maybe even survive. I'm currently looking for somewhere to volunteer, but in the meantime let's talk about how it all went south.

It felt like a Schrödinger's cat election from the get go. For you quantum geeks, that's when it's yes or no or yes and no at the same time. Take the notion that the United States is a democracy. Out of the total population of the country as of 2016, approximately 28.6% were ineligible to vote due to age, court order, or felony record, and 29.9% of the remaining population simply didn't vote. That means only 41.5% of the population actually voted, a clear case of minority rule. If we then realize that 19.8% voted for Clinton, 19.5% voted for Trump, and 2.2% voted for third party candidates, that means less than one fifth of the total population decided who would be president this last election. So, is the US a democracy? Yes, no, or maybe yes and no at the same time. Throw in the decidedly undemocratic results of the Electoral College and we have to ask if Trump actually won the election? Yes according to the Electoral College tally which Trump won by 74 votes and no according to the popular vote which Clinton won by some 2 million votes, further Schrödingerizing the elections.

Michael Moore warned early on that unless the Democrats paid attention to the blue collar, rust belt, American white working class savaged by neoliberalism and deindustrialization, Trump would win them and the election. Nate Silver remained the most conservative pollster throughout the run up to the election, predicting at one point that Clinton had a 60% chance of winning when other polls gave her a 90+% of winning, but also warning that Clinton's lead remained within 3 percentage points of Trump in his polling algorithms which was well within his "margin of error." I myself predicted that Clinton's victory over Trump would be uncomfortably narrow. But then I read that Nate Silver gave both the Cubs and Trump one in four odds of winning, so when the Cubs won the World Series I feared we were in for an upset. For the most part, Trump duplicated Romney's 2012 election results numerically and demographically, with Romney's hold on 27 million white male voters shifting from more educated to less educated when it came to Trump in 2016. By contrast, Clinton couldn't maintain the numbers or the demographics of the Obama coalition's electoral victories. Her campaign saw a decline of some four million Democratic voters, and lost support among women and minorities and Democratic firewall states, especially the Big Blue Wall rust belt states of Michigan, Wisconsin, and Pennsylvania. It was Clinton's election to lose, and she did just that.

Yet she also won the popular vote by 2 million votes, which is why I consider this electoral prediction of mine a Schrödinger one.

It was Clinton's overconfidence that did her in. She was already an unpopular candidate and her hubris generated a corresponding complacency among her followers. She even repeated the same mistake she made in her 2008 run against Obama by not vigorously campaigning in the rust belt states she needed to win to maintain the Democratic Party's Big Blue Wall in 2016. (Sanders also campaigned energetically in the rust belt states while Clinton kept flying out to California to sequester herself in the private homes of ultra-wealthy donors.) The canard perpetuated by her campaign—that Trump exploited the racism and sexism of the old white male working class to win—was particularly heinous. Trump's most vociferous supporters were indeed older, white, and male, but they were predominantly small business owners and professionals, not the working class still loyal to a Democratic Party committed to free trade and stripping the country of its industrial base at the expense of American workers. Of the dwindling white working class, poorer rural white workers swung toward Trump while solidly blue collar urban white workers actually swung toward Clinton. Thus the American white working class continued to vote for Clinton and the Democrats, when they bothered to vote at all, despite being betrayed by the anti-worker policies of the Democratic Party. Clinton may have won the popular vote, but she played a lousy strategic game and lost the Electoral College. The Republicans continue to control both the US Senate (51 / 48) and US House of Representatives (240 / 194). Combine this with Republican control over 33 State governorships and 32 State legislatures (up from 21 governors and 23 legislatures in 2009), and Trump's promise to nominate conservative Supreme Court justices—what we have is a Republican clean sweep.

Of course, it's never so monolithic or cut-and-dried. Because of the winner-take-all nature of US electoral politics, the appearance of overwhelming GOP control is belied by Republican fractiousness, and a persistent factionalism only increased by Trump's own surprising victory. Combine this with the lack of governing experience in Trump's transition team and I predict that, by the time Trump gets the hang of how to run things in Washington, the 2018 midterm elections will hand the US Senate back to the Democrats. Given the Democrats' dismal performance to date, I'm tempted to say "Fuck the Democratic Party!" But I'm not at all sure whether the Democratic Party should be abolished, ignored, embraced, reformed, or rebuilt from the bottom up. Nor do I have my old ultraleft confidence that *bourgeois* political parties or even revolutionary parties have no role to play in bringing about social change, let alone social revolution. The whole issue of electoral politics is highly problematic from a number of perspectives, so I think it best to put aside the Democratic Party in discussing what is to be done in the wake of Trump's win and the Republican Party's victories.

What I am certain about is that an active and engaged mass social base is needed in order

to take the next step, whether that is forming a progressive, labor, or revolutionary party; building an extra-parliamentary opposition; or attempting radical reforms or even social revolution. The two necessary components to an effective, vibrant mass social base are lively autonomous social movements and independent street politics based on direct action. And crucial to any mass social base with agency in my estimation will be an organized and organizing working class committed to direct action in the streets. Combine these two components, and true social power begins. I can endlessly debate the need for extra-parliamentary politics; what is absolutely necessary are broad, non-parliamentary social movements in the streets.

In order to challenge, combat, and eventually overthrow our society's reactionary, autarchic government, we need to cultivate an independent, autonomous, rebellious social base. Maximize the potential for self-activity and self-organization at the base and you maximize the possibility for self-emancipatory politics to arise. In *History and Class Consciousness*, Georg Lukacs argued that action precedes consciousness. Or to flip Funkadelic's famous album title: "Move your ass and your mind will follow."

PERSONAL PROPAGANDA

Personal blog: gamatiasz.wordpress.com
Political blog: leftyhooligan.wordpress.com
Facebook page: facebook.com/GAMatiasz.
Writer Facebook page: facebook.com/GA-Matiasz-1729198467311786
Publishing Facebook page: facebook.com/62-Mile-Press-190746624637105
Publishing website: 62milepress.com

The waning months of 2016 have yielded two absolutely essential reissues culled from the rich archives of the New Zealand underground. First, there's *X-Features*, an anthology LP collecting the two EPs from early '80s post-punks the FEATURES, plus an entire side's worth of material that had never been officially released until now. Where many of the Kiwi DIY agitators of the era drew liberal influence from the FALL's caustic and jagged sneer (SHOES THIS HIGH or the GORDONS, to name two), the FEATURES seemed more closely aligned with the American strain of intellectual art-punk that had its heyday from about 1979 to 1982. "City Scenes," taken from the group's 1980 debut single, has all of the rubbery, herky-jerky danceability of NYC's pre-new wave downtown weirdos COME ON, while the desperate, angular dissonance of "Party" and "Mirror" (from their *Perfect Features Exposed* EP, released later that same year) suggests MISSION OF BURMA transported to the Southern Hemisphere. The group's avowed love of PUBLIC IMAGE LIMITED is also worth noting, particularly given that like so many of their UK post-punk counterparts, the FEATURES origins can be traced back to relatively straightforward early punk combos (in this case, the PRIMMERS and the TERRORWAYS), before ultimately branching out from what was quickly becoming a stale musical orthodoxy post '77—SEX PISTOLS to PIL, BUZZCOCKS to MAGAZINE, the list goes on. They definitely made the right call with that particular trajectory, and this collection is a total gem. (Flying Nun, flyingout.co.nz)

Then there's the latest entry in the HoZac Archival series, a reissue of the TERMINALS' brilliant *Uncoffined* LP from 1990. The independent music scene in New Zealand in the 1980s has since come to be largely defined by the warm, kaleidoscopic pop hooks of the holy trinity of the CLEAN, the CHILLS, and the BATS, but more so than their contemporaries, the TERMINALS' jangly melodies were spiked by a sinister organ-accented drone that was most likely the product of a good number of hours spent studying the VELVET UNDERGROUND's *White Light / White Heat* album. It's that thread of somber psychedelia that ties *Uncoffined* to the bands lurking in some of the darker corners of the early Flying Nun catalog, like the PIN GROUP and SCORCHED EARTH POLICY (both of whom had personnel overlap with the TERMINALS, appropriately enough). But for all of their moodier leanings, the TERMINALS were still very much a continuation of the mid to late '80s Kiwi-pop tradition—"Frozen Car" is right up there with the CHILLS' 'Pink Frost" when it comes to haunting and heartbreaking NZ underground classics, and "Gasoline" reimagines the CLEAN's most freewheeling and giddy side (think "Tally Ho!") with an anxious post-punk edge. Buy the damn thing! (Hozac, hozacrecords.com)

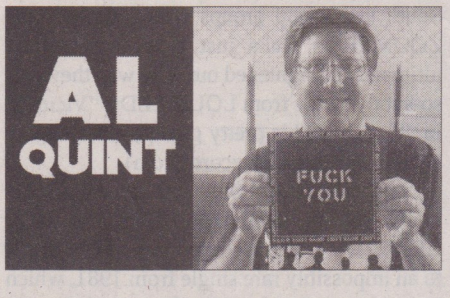
On a non-New Zealand reissue tip: the ZOOMERS existed more or less parallel to the council flat-centered DIY racket of the late '70s / early '80s UK post-punkers and hometapers, but with their own uniquely warped (and, truth be told, heavily drug-addled) approach to crafting true freak sounds that's perfectly representative of the Louisiana swamps from which they were spawned. They held it together long enough to press a few hundred copies of a three-song single in 1981, then apparently proceeded to toss a good number of them out of the window of a moving car during an acid trip in a move that was easily way more punk than the SEX PISTOLS memorabilia bonfire stunt that Vivienne Westwood's son recently pulled. The records that survived that particular joyride have since been fetching triple digit prices, so Mighty Mouth have truly done their good deed in reissuing the 7", complete with recreations of the original garishly colored hand-painted sleeves. "From the Planet Moon" has rightfully become an iconic song in the pantheon of Hyped to Death compilations, showing all of the ramshackle art-punk charm of legends like SWELL MAPS, the HOMOSEXUALS or TRONICS, but with the addition of the sort of bent melodic knack that the New South jangle-pop groups who followed the ZOOMERS's wake just a few years later ultimately straightened out. The way they not-so-subtly swipe from LOU REED's "Vicious" in "You'll See" is pretty genius, too. (Mighty Mouth, almostreadyrecords.com)

Not reissued, but someone should really get on it: INDIFFERENT DANCE CENTRE's entire recorded legacy is limited to an impossibly rare single from 1981, which includes an A-side ("Flight and Release") that's basically the best YOUNG MARBLE GIANTS song that YOUNG MARBLE GIANTS never wrote. There's the same stark, brittle foundation of chilly drum machine beats, ethereally-detached female vocals and steady bass throb, all delicately arranged like a house of cards. On the flip side, "Release" takes those Moxham and Statton-patented hyper-minimalist post-punk vibes and filters them through the kind of gauzy dream-pop atmospherics that 4AD would go on to make their name with post-COCTEAU TWINS, without any of the dour goth pretensions. It's hard to believe that this 7" appeared just a year after Rough Trade released *Colossal Youth*—is there a whole secret history of early '80s UK-based YOUNG MARBLE GIANTS disciples out there that has eluded me all of this time? I really hope so.

And last but not least, we return to the here and now. I'll admit that the KLEENEX and SCREAMERS comparisons that were thrown around to describe the new demo cassette from Australia's SPOTTING were what initially reeled me in, although those reference points are actually, at least to my ears, tenuous at best. Not nearly as loopy and off-kilter as the former, nor as unhinged and

terrifying as the latter, but that doesn't mean that it's not an absolute scorcher of a tape. If anything, I'd put SPOTTING on the same general axis as the Goner Records-affiliated cohort that's drawn equally from raucous, no-fi garage and synth-damaged post-punk as of late (think AQUARIAN BLOOD and BLACK ABBA, or if you want to go back a little further, even ANGRY ANGLES). The shouting in an echo chamber vocals, wobbly, distorted synth, and TV static used for sonic texture do give everything a distinct "recorded directly to VHS" feel—maybe that's where the SCREAMERS analogy really comes in? Future-punk is now; it's SPOTTING's world and we're just living in it. (No Patience, nopatiencerecords.bandcamp.com)

Say hey! Analog: Erika Elizabeth / 2545 E. Burnside Street #203 / Portland, OR 97214 / USA, digital: ripitupstartagain@gmail.com, more sights and sounds: futuresandpasts.org



DAYS THAT WILL LIVE IN INFAMY

I had on NPR one morning not too long ago and they were talking about the 75th anniversary of the bombing of Pearl Harbor by the Japanese (not by the Germans, as Bluto said in *Animal House*). It got me thinking about a couple of infamous dates. November 8, 2016 immediately comes to mind, of course. That was the day that a vile demagogue was elected President of the United States and if his antics before he's even taken office and his cabinet picks are any indication of what's to be expected, it's going to be a very rough upcoming four or (god help us) eight years. And any Supreme Court picks he makes will have negative repercussions for decades to come. Racists, anti-Semites, Islamophobes, and misogynists are all a part of his team. Even if he doesn't make it through his term(s), that means that Mike Pence, whose viewpoints are more off the rails than you-know-who, becomes president. If Pence is ousted, we get Paul Ryan, the Ayn Rand-worshiping social Darwinist Speaker of the House, who would love nothing more than to eviscerate every social program of the past century. The great columnist Charlie Pierce refers to Ryan as the Zombie Eyed Granny Starver.

Even people I know from the punk scene who I don't normally talk about politics with or who seemed to be kind of indifferent to the whole thing woke up horrified on November 9. It was like, holy fucking shit…how could *this* have happened? A member of one of my favorite local hardcore bands of all time said he'd never paid attention to politics but was flabbergasted at the results and said that maybe he should have stayed more aware. I had my doubts that Trump could win but had also said all along that it was Hillary's to lose. The fact she ran an abysmal campaign most likely sealed her fate. She did still win the popular vote by over two million but Trump was a lot more successful in reaching a certain disaffected demographic, even in places like Michigan and Wisconsin, which a better candidate probably would have won.

I went to see a friend of mine that day—one of those friends who I hadn't talked about politics with before—and he was wondering how he and his wife were going to be able to explain to their five-year-old daughter who had been elected. They apparently did a good job because when I saw the friend again a week or two later, his little girl showed me a drawing she'd done in kindergarten, about how much worse Republicans were than Democrats. The spelling was off by a bit but it was still quite impressive. I'd actually wondered about this guy's viewpoints, at times, because I once saw a Rudy Giuliani book on his shelf in his office. As an aside, every time I see that man's ugly mug on TV, I wish I could reach through the screen and…I'd better stop before the authorities or Trump's Gestapo or whatever it'll be called comes after me.

There have been other infamous days, of course—September 11, 2001, in particular—but the other one that immediately comes to mind is November 4, 1980. That was the day one Ronald Wilson Reagan was elected President. I was a junior at Boston University and didn't always pay attention to political issues but my viewpoints had always been on the liberal side of the spectrum. My roommate that year was a fairly quiet guy named Carl. Turns out Carl was rock-ribbed Republican but I rarely heard him talk politics, except when he'd debate our next door neighbor George, an avowed socialist and one of the only other people on our dorm floor who liked punk. I remember when the CLASH's *Sandinista* album came out and we spent a couple of nights drinking beers and digesting that sprawling, deeply-flawed work. He had much better musical tastes than his roommate Dave, whose preferences veered more towards bands like the DOORS and the cocaine-fueled parties in their room at 2:00 a.m. made that year less-than-enjoyable at times. George is a good guy and I've stayed in touch with him over the years. He's a labor organizer in London and, in the early 2000s, he actually facilitated a reunion with Mick Jones and Joe Strummer at a benefit show for striking firefighters. He definitely walks the walk and turned his punk outlook into something admirable. He also once put up the DELTA 5 in his dorm room but, alas, I didn't get to meet them. And I'm pretty sure he turned me onto DISCHARGE. I think it was his records I borrowed and taped.

But the night of that election was insufferable. Carl came bursting through the door singing "Happy Days Are Here Again." My god I wanted to throttle him for that. But, as I said, he was otherwise quiet and easy to get along with. I think he was fairly amused by me and I got the occasional air of condescension but it wasn't excessive. He didn't share my passion for punk by any stretch. I wasn't the only roommate he had who was into punk, either. Carl's roommate the year before was the son of Mickey Leigh from NYC band the RATTLERS' father's girlfriend. (yes, I'm confused, too). The RATTLERS were in town one time and came up to visit Carl's roommate. Carl told me that, after they sat on his bed, he had to throw away the bedspread because they were so dirty. By the way, Mickey was Joey Ramone's brother and his book *I Slept With Joey Ramone*, is a pretty good read. The RATTLERS weren't too hot a band, though. Their single "On The Beach" was decent but, the only time I saw them, they got booed off the stage opening for BUZZCOCKS the same month as the election. I still remember their parting words—"thank you…*Fuck you*!"

Needless to say, Reagan had a profound influence on the burgeoning hardcore scene and beyond that. As I delved further into the music and started reading publications like the one in your hands now, it inspired me to learn more about what was going on in the world and read up on it. Maybe I put a bit more faith in what these punk bands or even magazines like this one said than I should have but it definitely helped spark a whole lot of rage. When I changed the name of my zine from *Suburban Punk* to *Suburban Voice* in 1984, I was starting to write a lot more about those issues, in the way that a pissed-off 24-year-old would. In an editorial piece right before the election that year, one that Reagan won in a landslide, I expressed tremendous concern of what would happen to America under another four years of his administration and mentioned how the Republicans may be starting a long era of dominance in US politics. I lamented about blind patriotism, about xenophobia, about the future of the Supreme Court and about Reagan's willingness to suck up to the Christian right. About witch-hunts for left-thinking individuals. Turns out I might have had a point about the Court—one of his nominees that made it was right-wing

extremist Antonin Scalia.

When he died in 2004, I was able to fill up a two hour Sonic Overload show with every anti-Reagan song I could think of, including overseas bands like RATTUS and STANX. It seemed like every band had an anti-Reagan song back then or at least touched on his negative effects on America. Some of them have aged better than others but there's still timeless quality to certain songs and it does capture a moment in time where one wondered if Reagan was going to lead us into a nuclear conflict and how many people would suffer under his policies. Certain lyrics could apply to what happened then and what's happening now. The MINUTEMEN's "Fascist" is one good example: *"The State relies on the working man / They praise the party and the fatherland / They all reel to the party elite / All enslaved to the Fascists"* Trump certainly relied on the "working man" for some of his support—disaffected white working class men, in particular, who were more than willing to vote against their own economic self-interests. Goddamn, I miss D. Boon. I imagine he'd have a *lot* to say about what's going on in the world right now.

So here we are in 2017 and I dread what might happen even more than in 1984. The political environment is much more poisoned and polarized than it was back then, especially with the ascension of social media. As I said, it's provided a wake-up call of sorts and now you have people saying "at least we're going to get some great punk rock out of it!" That's a pretty myopic view and also presumes that, since the Reagan era, there hasn't been much in the way of punk that has inspired criticism of the political and sociological realms. Also, this is the wake-up call you need? Where have these "make punk great again" people been while people of color, the LGBT community, Muslims, and the economically-disadvantaged lives' have been made a living hell? It's always been with us but really got ratcheted up after 9/11 and especially after Obama's election. Trump just brought it out in the open even more. People didn't have to try to disguise their prejudices anymore. Someone I know also pointed out that it discounts what's been going on with all the punk movements and communities in the rest of the world

Many people with a more mainstream conception of punk got all excited when GREEN DAY appeared on the American Music Awards to perform their current crappy hit and, in middle, broke into *"No Trump, no KKK, no fascist USA!,"* a twist on the line from MDC's "Born To Die"—*"no war, no KKK, no fascist USA*—which originally came out on the STAINS' version of that song. MDC have recently updated it and there's a live video of Dave singing the *"No Trump"* line. The line itself comes from a newsletter published by the John Brown Anti-Klan Committee *No KKK, No Fascist USA.* Needless to say, there was the backlash from Trump supporters, which I imagine helped GREEN DAY even more—not that Billie Joe and the boys probably care what people think at this point or are all that worried about what any sort of boycott would do to their bank accounts. I do wonder how many people decided to check out MDC's first album *Millions of Dead Cops* after that? A friend of mine quipped "if nothing else comes from GREEN DAY's continued existence, we may be about to hear a bunch of TV newsreaders utter the phrase 'millions of dead cops.'"

Now if you'll excuse me, I think it's time do my part to make punk great again. Time to dig out my "USA Out of North America" pin. I think it's still on the American flag I stole from the bank I worked at (don't ask) and used to hang upside down in my first apartment and on which I'd written *"I've had enough of American Dreams"* (thank you, ARTICLES OF FAITH, one of my most inspirational bands back then and to this day), "Fuck nationalism!," "New Right = New Reich" (switch in alt-right now) and, of course, "No War, No KKK, No Fascist USA." Where are those CRUCIFUCKS and REAGAN YOUTH albums? *"Hinckley had a vision!!!!!!"*

Happy New Year? We'll see…

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I am trying to write this and I am triggered. What actually triggered me is not so colossal, but what the walls of the world drip with as I hold my forehead and my body wracks with sobs, and I get up slow and sore to go shuffle around for my blue vervain, is pretty grisly. By the time you read this it might already be that melting time. By melting, depending on what part of the world you live in, might mean spring, or it might mean society, or it might mean any other inevitable change. It's strange to write to you from the past. But lately I keep thinking how important it is to know our history. And to be ready to keep track of history, you damn sure have to be present, to keep that shit from piling up on you.

I don't know what anyone will believe to be true about December 2016 going forward, other than the general teeth clenched feeling and the way everyone was sort of pushing the year out the door. I get anxious when I remember that I am supposed to be a non-fiction writer. Both the past and the future can seem like fiction; you are making them up to put them in a form you can remember or imagine. It is the present moment that seems the most non-fictional. I'm tired of writing current events, unless it's about punk, anarchism, art. I have to scream about what is important to me. The rest feels extraneous, boring, unforgivable, no matter what it might mean to somebody. Writing educational radical breakdowns—this is how not to fuck up, this is what to do when you fuck up, this is how you can make nihilism not sound like a word some asshole invented—easy peazy, 1,2, 3! This is what happened to me. This is what we did. This is what is happening now. This is what it means. I don't know what it means.

What is happening now is I keep afternoon dreaming that I was there, at the show, in Oakland, and not in Seattle. That I pulled everyone out because I could carry them and still fly (which if I could I probably wouldn't try to write about accessibility all the time, I would write about bats or something). I keep thinking that I have something other than this wail to write. But I don't, really. Thirty-six young cutie weirdos and punks and trans artist geniuses dying in a fire is actually worse than Donald Trump being elected. It's not something you can protest or make novel or sound byteable.

I feel very earnestly sad, sort of baby sad and grandmother sad, many ages at once. And also, I feel the most potential to be happy that I have felt in a long time. The community I seem to have in Seattle is extremely familiar and deep dark dream green to me, like old forests I have known, and yet also unrecognizable. I don't know how to compare love I feel now to love I have felt before. I am not living with eleven people, I'm not a stone's throw away from my parents, I don't see every single one of my friends every day, I'm not in a codependent relationship, I'm not in an anarchist club, I'm not always with people who remind me how I am so like them, so how could I be loved? This past weekend is also the anniversary of another punk I loved's death. And next week is my birthday.

I want to write around it. I want to write through it and somehow have it come out less greasy, more shiny. It's not that I don't want the facts, you see, but I keep finding myself

wanting to write fiction, instead. My whole life I have loved fiction, I've even already told you that and I keep coming back to this place that feels like an echo, that wants me to imagine more. Not all fiction is so fictional anyway. Especially the speculative kind.

There is a tendency crazy punks have to remember struggle and survival and grand depressions and binges and riots as the good times. The best times. The times we knew we were alive because we thought we might also be dying. It is not untrue. I am trying to find a way to keep my memory from casting everything either bloody or rosy. Such similar hues, haha. Right now, I feel like much of 2016—fuck much of 2015 and 2014!—it felt like there was no room to recover. When has there been room to recover? When my sense of time was different, maybe. When I let myself think: This joint is the only thing that is happening right now. This forty is the only thing that is happening right now. This cup of tea is the only thing that is happening right now. This show is the only thing that is happening right now. This dance with this beautiful punk in front of me is the only thing that is happening right now. Maybe it was punk, and maybe it was just being younger.

One to three reasons I have always loved punk, loved queer punks, or punk adjacent queer freaks, is that those were always the places and the people that let me believe I deserved to have fun, no matter what else might happen, what had happened, what still needed to be done. I come from communities that believe that partying is not a distraction from life, but integral to it.

Saturday night, the rather nice reason this cute, arthrogryposis curved and curvy body is sore, the grisly and gorgeous facts of at least my world merged for a few hours, without mutual exclusion. I was gogo dancing onstage at Night Crush at Rebar, one of my favorite queer parties. I was wearing full body fishnet with little black bows closing the eyelets running down the center of my torso. White duct tape over my nipples, and black underwear with a lace window for my ass. I had a giant white and black polka dotted bow on top of my head and a collar and matte gray lipgloss and black tall boots. I was going for "Dalmation seeking Cruella de Vil." Britt, that tall drink of hot cocoa grabbed the mic as we took a pause from shaking everything, and I was pausing to breathe and stuff money into my boots. She started talking about Oakland, how many of us were grieving or praying, how the room was heavy even though it was filled with so much love, and how 5% of the door was going directly to those affected by the Ghost Ship fire.

Then I heard "birthday" and realized that she was talking about me and how I had moved from Oakland and we were also celebrating me tonight. Britt pulled me out onto center stage and knelt in front of me, saying, "Seattle sees you, and all that you do." The room literally started chanting my name and then 2 Chains birthday song came on, and all of a sudden some of my favorite queer punk and black and brown asses were in my lap and my chest and my face. I want life to always be able to be recognition of grief and joy and beauty and fear all at once. We might be able to breathe easier if we let ourselves do that.

Lately getting news online has been giving me panic attacks.

I know that I wouldn't be connected to as many people and information as I am without the internet, but sometimes it feels like too much too fast. I love the pace of print. I never get tired of picking up a new book or zine, or ripping into the latest *MRR*. Am I anachronistic? Hopefully all anarchists and punks are in some way, if we're still idealists even in our bitterness, and that makes us timeless too. My slow move away from non-fiction, buzzwordy, political think piece-y, op-ed internet writing is in fact a move towards my own heart, and my roots. If you think of any queer / punk / accessible / people of color centered / lady centered party, show, or event as a place where the oppressive, capitalist rules of world need not apply, then I think the art we make ought to be the same way. As counterintuitive as it might seem, I am needing and wanting to make some optimistic punk art. It's time to get even more hardcore loving, punks.

ENDNOTES:

1) It took me five days to finish this column. And it doesn't feel done. Last night, it snowed while Kate and I were out, and we squealed and screamed and laughed and made our drive home from the ballet longer. We drove down to the lake in the dark and all the soft twinkly white. It was metal and fairytale at once. I remembered that I am very capable of joy, and that there is no one in my life actually trying to steal that from me, or tell me I don't deserve to feel it. It felt like what I was expressing earlier, the way I was able to be present with whatever was happening when I was younger punk. Maybe it was just the right combination of alcohol, as I'm sure it was in the past, but I think it's also being in love with where and who I am. With what sadness and happiness comes. I am grateful to be in Seattle. I miss Oakland, and I miss New Jersey and Western Mass too, but after last night, I discovered that Seattle will be a place I will miss, should I ever leave. Which I hope I won't! But I also hope, that life will be long for this punk. I will remember this feeling about December 2016, too.

2) Accessibility Shout-Outs: Both bathrooms at Quality Burrito in Olympia are inaccessible. Period. It's been a long time since I've had to be lifted from door to toilet. The drinks were good though.

3) I've been trying this thing lately where when people ask me for advice around how to make their shit more accessible, I tell them I actually charge for that. Apparently consulting is a thing? So I'm an accessibility consultant now, including event planning and booking. Discounts for poor punks and people with disabilities! Email me foxlovesriver@gmail.com

4) Wouldn't it be a revolutionary approaching paradigm shift if we replaced how often we use the word "safety" without really knowing what it means with "access" or "accessbility"? There has been a lot of talk going around about the known dangerousness and lack of safety in the very spaces punks are so likely to gather with each other or call home. I think it's delusional to believe that we can ensure safety in spaces whether on an emotional or physical level. So many things in the world make us unsafe. As Kimya Dawson said, "We are not trying to put each other in danger. We are trying to save each other's lives. We love each other so much." It is the spaces we share with each other that have the potential to keep us thriving and resisting and loving our lives. Increasing the accessibility of our spaces would absolutely help all of us exist more wholly in spaces, and would inevitably increase our ability to feel safe as well. More on that in another column!

Goddamnit you guys, KRIEGSHÖG are back! I dunno if they were on a proper breakup (thought they were) or an extended hiatus or what, but I definitely didn't realize how much I missed them until I put needle to groove on their new EP. This is definitely a new-model version of the band, less chaotic and noisy but no less venomous for it. "General" rides a HNSNSN mid-tempo chug,

joining searing DISCHARGE-inspired riffing to an absolutely perfect seething D-beat and an intense vocal performance that slips into guttural SKV territory at times. KRIEGSHÖG 2.0 are a much more streamlined beast than their previous incarnation, digging a trench in the no-man's-land between D-beat and traditional Japanese hardcore and drawing the best out of both styles. "Love Blood" is the clutch example of this fusion, with a fist-pumping catchy vocal, radical bass breaks, and a monstrous chugging riff that owes a bit to "State Violence State Control". The goofy reggae outro goes to show that for all their intensity, KRIEGSHÖG are never going to take themselves too seriously, which is always charming in small doses (please, no novelty covers!). It's fucking fantastic to have this band back and going in an interesting new direction. The 2010 LP is easily one of the best albums of the new millennium, I wonder if they have it in themselves to match or even top it in the future?

From the new-new, let's pivot immediately to the old-new, as the world's foremost Japanese hardcore archaeologist (Tom of *General Speech* zine and label, of course) has outdone himself once again, following up last year's remarkable G-GAS reissue LP with this new EP reissue of the ÄZÖK *Satanic Ambient Psychic Noise Punk (S.A.P.N.P.)* demo. Originally released in an edition of ten (seriously, ten copies for friends only!) in the late '80s, this absolute mind-fuck of a lost gem is presented in a beautifully insane sleeve, mastered for vinyl but retaining all of its raw edge. The later G.I.S.M. influence is obvious, both in their use of tape loops / sound effects and the music itself. Creepy vocals and the sounds of war over a rudimentary guitar and drum dirge. A plodding, stabbing guitar line that would leave the most kvlt black metal band whimpering for mama underscores lunatic vocal eruptions. Certainly ÄZÖK did not have the guitar genius of a Randy Uchida in the mix, but their use of atmosphere and bloody-fingered riffing more than makes up for any lack of technical virtuosity. This is a massive find, an absolutely singular recording that will enthrall anyone who enjoys truly dangerous music. By the time "Psycho Beats" introduces proto-industrial dance to the mix, your brains will already be leaking out your ears and you'll be ready for it. This is easily one of the best and most important releases I've covered in this column this year, if not ever. Get this, get this, get this!

Worlds away from the maniac chaos of ÄZÖK, but still existing in the realm of incredibly important reissues is the PHILIPPINE VIOLATORS *At Large!* cassette reissue on World Gone Mad. The packaging beautifully replicates the original full-color cover and labels from the Twisted Red Cross release, and the monumental record contained within is as vital now as it was in 1987. This is 100% pure punk fucking rock, political and tongue-in-cheek in equal measures with a sound that would have fit right in on the streets of Hollywood circa 1980 / 81. Fans of early BAD RELIGION, DESCENDENTS and / or the bands on the *Beach Blvd.* comp will absolutely adore this.

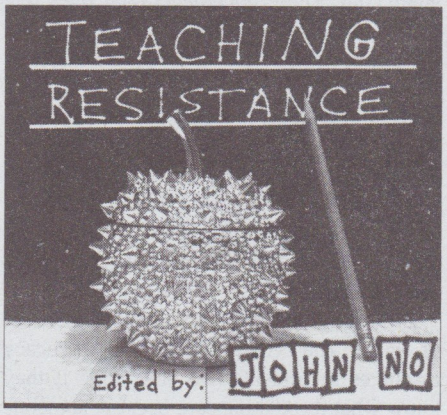
Having just touched on Osaka's AVVIKELSSE's demo very recently, we're primed and ready to check out their debut EP on the venerable Crust War label. In terms of recording, writing and performance this is worlds better than the demo stuff. Frantic straightforward crust with some interesting guitar flourishes that help the band stand out from the pack. The solos are fucking killer, and they throw in some nifty double-tracked IRON MAIDEN by way of DEATH SIDE bits to accent the changes that work beautifully. AVVIKELSSE also embrace the dramatic intro to the fullest, opening both sides of the record with slow to mid-tempo songs that give additional heft to their high-speed material. Imagine the high-energy teenage offspring of LIFE and AXEGRINDER and you wouldn't be too far off.

This month's "I can't believe this is as good as it is" record comes courtesy of ANUSOL's debut EP on Fresno's Dark Raids label. This drum and bass duo offer up a shockingly credible take on the Kyushu noize-core sound, with an open feedback channel standing in for the guitar to great effect. This is the distilled essence of the style, tup-tupa drums, melodic bass lines and crazed vocals only. Despite the seeming limitations of the setup, ANUSOL turn in some surprisingly memorable tunes, three fairly dark speedy numbers, and a long, repetitive, effects-heavy b-side that sounds like CHAOS UK filtered through an acid haze. The various effects are laid on pretty thick, which makes me wonder if the band could pull this off live, but as always turning up to eleven can solve almost any problem really. I'd love to see them try anyway, because this is an interesting and totally out of left field take on the genre.

Portland's RUBBLE also have a demo out via Dark Raids this month, and it's a joy as well. Rudimentary punk with dashed of hardcore that calls back to the very early days of UK82. Lots of VICE SQUAD and PARTISANS influence in the mix, with the focus on the sometimes shouted but mostly sung vocals (excellent!) and simple, catchy riffs. The drummer is a fuckin' star, busy without ever overplaying the parts, while the bass injects occasional melodic flourishes at just the right moment. Equally adept at mid-tempo rockers ("Threads") and four-on-the-floor attacks ("U.N.I.C.O.R."), RUBBLE have certainly demonstrated a great deal on this cassette, showcasing quality songwriting and musical chops. This is one of those demos that definitely leads one to expect big things from a band in the future.

Finally, let me say that my heart goes out to the victims of the Ghost Ship warehouse fire and their families and friends. As of this writing the body count is at 20 and still rising as things continue to get worse. Aside from the obvious tragedy of the fire itself, it is fair to assume that there will be an increased crack down on underground gigs locally if not nationally. I wish that those who live in / operate such venues the best of luck, and I hope that all such people take a long and hard look at the safety measures they have in place to ensure that such a disaster can't be repeated in their space.

On a related note: hey punx, stop fuckin' bringing fireworks to gigs you dumb assholes. Let's put that dumbass trend behind us for good.



It is late 2016, and by the time you read this Donald Trump will likely be president, "elected" by championing a platform of unequivocal neo-fascism. As fascism does, this appealed greatly to the voters who chose him (46% of the popular vote), in a year marked by the suppression of marginalized / minority votes at levels not seen since Jim Crow "ended." While the neo-fascist ideas he and his movement personify are not new by any means and have been present to varying degrees in our government, economy, and society at large for centuries, Trump's open embrace of them will almost certainly usher in a version of reality that will be several shades darker than before. That is a reality we have to fight, tooth and nail, and we can start in our own communities.

I am a social studies teacher at an adult school (Adult Equivalency Diplomas / GEDs) and a high school, both in the Oakland / Berkeley / Alameda area. In an effort to help

get the ball rolling on self- and community-empowerment among my students (many of whom are pushing that ball hard and have rolled it quite a distance already) in this increasingly dangerous macro reality, it seems that sharing advocacy resources is a good way to start.

This month's Teaching Resistance presents a basic lesson plan for anyone who cares even remotely about social justice and advocacy, and who is in a position to help teach and collaborate with others (it does not have to be restricted to a classroom). There are many documents to be found on the internet (and otherwise) that contain a breakdown and list of legal and community-based resources for marginalized people in the United States to find support and advocacy during the coming years of drastically-increased state-, economic- and street-level oppression.

In the endnotes of this lesson plan / column are just a few resource bases / documents that I have been pointed to. I'm sure you can find many others—*please* share them with me so I can share them as well: teachingresistance@gmail.com. These documents (and ones like them) could have useful potential in many situations, including workshops/community spaces/etc. Please consider lending your skills to these resources, or begin new ones. As an educator, my lesson plan with this document (or similar materials) is the following:

1) *Prior to class:* Print whole document (with a link to the original document on top and emailed to all students as well; they will need to access it online to use the hotlinks)

2) Briefly introduce the general concept of legal and community-based advocacy resources to students (ask them first if they know what these things are because someone might have a way better answer than me!) and have the whole class do a silent brainstorm / quickwrite on what some of these resources (or functionally-similar institutions) are that they can think of in their communities / neighborhoods and what they do (if they know). Make sure everyone has a chance to write down their ideas, then do a five-minute small group / pair share discussion on what they came up with, followed by a structured but student-centered full-class discussion on what community and legal advocacy is and can be, to their understanding.

3) Pass out the document. Go through introduction of document with them, flip through together and introduce different topics (when taking questions, give students a chance to answer them first in case someone has a better / more personal understanding of the topic than the teacher). If students are working on reading / comprehension skills have them do read-alongs for first couple of numbered items on each section then go to next topic.

4) Go into independent or small-team research time. Have students do more in-depth research on at least one of the topics of interest or pertinence to them or other people they are connected to. Ideally, distribute laptops or other online electronics (if available; chromebooks are available at my adult school and many high school worksites) so they can investigate links. If no (or limited) school-provided electronic resources are available, encourage students to use their cell phones and / or team up and pool their information technology resources with other students to work together to look for common resources (if relatively comfortable for them—a previously-established strong classroom community helps in this). The teacher can also look up stuff with students on their own computer / laptop. Circulate and help with legal and academic language as needed.

5) Have students write a brief summary of the specific resources they researched and how these can be accessed in their community. If these resources cannot be accessed in their community, they can write about what *is* available as an alternative (if anything) and / or what they think can be done to help make these resources accessible to them (there is no right or wrong with these answers—make sure they know that!). Also, let students know they can talk / write about why they chose their particular topics if they wish but they don't have to—everyone has the right to privacy.

6) If there is time, have a structured full-class discussion on what they came up with, and especially their ideas for helping make legal and community-based advocacy resources available in their own communities. Let them build on each others' ideas. The teacher should not be afraid to lend their own expertise or applicable guidance as is appropriate. Try to compile a good list of these ideas for future sharing in broader online community building.

7) Revisit and repeat this at least once every couple of months to build a broader resource base, and share it!

ENDNOTES:

Here are a few of the resources I have had shared with me thus far. Sorry for the lengthy web links in print, but no one said data entry in the service of justice was going to be easy:

Concrete Suggestions in Preparation for January 2017's change in American government, a broad and highly-descriptive list of advocacy resources assembled by Kara Hurvitz (and the document I originally designed this lesson plan around): http://bit.ly/2fALDQc

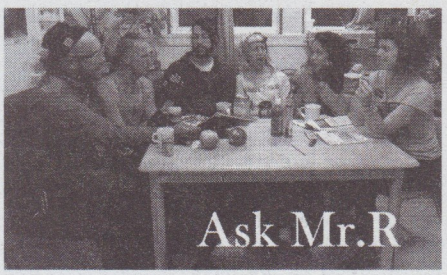
Resources for Intervention and Deescalation, a resource base of bystander intervention and deescalation strategies separate from the oppressive state, assembled by Mimi Thi Nguyen: deescalationandintervention.weebly.com

Post Election Immigration Resources from the National Network for Immigrant and Refugee Rights, shared by Jeffrey Ow: nnirr.org/drupal/post-election-resources

INCITE!'s Resources for Organizing. INCITE! works to produce educational resources that support grassroots organizing to end violence against women of color and create safer, more liberatory communities: incite-national.org/page/resources-organizing

As mentioned before, please do share any other resource bases that you know with me at teachingresistance@gmail.com. (You will def be given credit for any shares I make!).

The Teaching Resistance column is designed to provide a platform for radical, subversive teachers/educators to share their ideas and draw attention to important issues around education; particularly compulsory- and community-based education. If you are a teacher (anywhere in the world) for students of primary or secondary school ages (K-12), Community Colleges, or alternative learning arrangements such as collectivist free schools, and you want to submit an idea for a column, please write an email to teachingresistance@gmail.com. There is also an archive for this column, which can be found online at teachingresistancearchive.blogspot.com.



I don't think anyone should take advice, but there are probably a lot of things for the punks to talk about, and we might as well do it here. Think of it more as an opinion *column though. (..and if we need a tagline for that I hope it can be something as vague as: "A column for people who are intrigued by subtle differences between the 'punks' and the 'punx'.")*

The following question has been transcribed from a voicemail to the* MRR *number minus some ums and mans:

Hey I'm in Richmond freezing my ass off, anyway, there's punks out here and shit,

myself included, and I was checking out this place called Vinyl Conflict, and they kick ass, anyway, my question is...The punks... why do we suck? You know, like why do fucking punks suck nowadays? What the fuck happened? What the fuck happened to passion? I used to live at Gilman. Tell Eggplant I said hello. Robert Eggplant from Blatz. This is Vlad.

Greetings to self-hating punks! It's impressive that you would lump yourself into the "sucks" group of punks I gotta say. When most people say *"the punks nowadays"* or, conversely, *"those dinosaurs,"* in order to blame a *particular* chapter in punk for the suckage that they may be experiencing in the subculture moment to moment, they usually express it as why do *they* suck, and not why do *we* suck. I like that you're taking vicarious responsibility for whatever it is you're seeing as a problem. Still lumping yourself in with your community during the good and bad is very refreshing. This question doesn't name any specific instances in which you've seen our type fizzle out in the passion department lately, but it is not an uncommon sentiment for sure. Of course, it depends on your era and expectations, but punk and it's stuffy standards paired with an inability to move past whatever you've always concluded that punk "is", can be downright stifling to your passionate involvement in it.

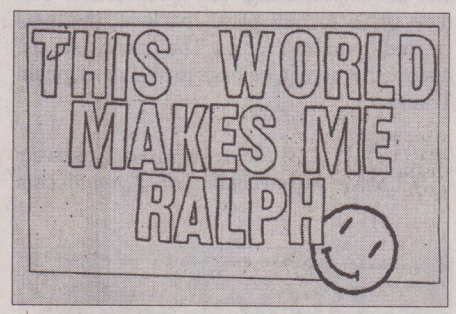
Like other relationship paths you might walk, you'll notice that, in the beginning, passion comes really naturally. Everything feels exciting and new! It's the honeymoon period! You're breaking hearts / curfew / noses and listening to Black Flag for the very first time. I don't know, *maybe you should get that logo tattooed*! This magical feeling will clearly never die. Not for you. *But then* as time goes on, maybe it does lose a little bit of it's sheen. You haven't listed to *Damaged* in, like, years, and you're pretty sick of all your other old records too, or getting drunk at shows every weekend is starting to feel like punching a time clock, or maybe you never hang out anymore at all because it seems like all your old friends have babies now, but you still listen to your old records on your iPod at the gym and tell people on the train that you love their Dead Kennedys shirt. Regardless of how it goes down, it's hard to maintain passion and fulfillment in a relationship / community / scene where we don't take steps to keep our world relevant and motivating to us by being willing to make new friends or listen to new bands, or being open to the idea that punk is an amorphous world filling varied gaps in lots of different people's lives.

A strange coincidence you might notice is that victims of that kind of drab routine are often times the ones trying to tell other (read: newer / younger) punks what punk *is and has always been*, as though saving them the embarrassment of wandering outside the walls of what is considered acceptable. It has the same feel of parents who try to force their kids to become dancers as they had always wanted to be dancers themselves before they had those kids. Not to mention it's an easy way to avoid having to make any changes in our own lives. Forcing people into the same box as us is an easy way of keeping ourselves relevant. Also bored. And boring. In summation, punk doesn't have to be an endless loop of bars and bands and zines, and if it seems like it is for all the people around you, you can either throw a banana peel in their road, or maybe find some new buddies or solo projects. The next time I see Robert I'll tell him you say hi!

Dear Mr. R, How are you?

Aww thank you so much for asking even if there is no way to answer this question right now. I don't feel able to delve into the heartbreak and loss surrounding the fire at the Ghost Ship warehouse, or any of the other loss I, and everyone else on this planet have experienced in the last twelve months. This shit year will probably be finally over by the time you read this, and I can't say I have big expectations for 2017 either. Sooo hopefully I will be able to vocalize it at some point for you, but for now all I can convey is that as hard and impossible as everything has felt, I cannot imagine being able to love my friends any more than I do now, and I can't imagine being part of another community that is so strong and compassionate as the one that I am lucky enough to be a part of. Talk about passion. Tell your friends you love them everyday, breathe air, and be safe. Everything else is garbage.

Ask a question! Text or call 510-585-HELP. Send in email form to: ASKMRR@MAIL.COM.



The Elephant; or,
The Author In 365 Degrees

0) The Elephant

It's hard to stomach these year-end retrospectives. They're so funereal. And, like all funerals, they're for the benefit of the bereaved, never the dearly departed, a chance to mourn and sacralize something we either cursed or ignored as it existed. There's this need unique to humanity to collect, document, and serialize, to bookend a million occurrences between just two points in order to better Ctrl+F later. I've fought this, because I won't mourn what isn't lost.

I am prone to similar indulgences. Chronology is important. The brain grows from experience, occurring parallel to the *x*-axis of time. The cataloguing of all that is and was facilitates the dissemination thereof. I've been fighting the context of wistful sentimentality, not the content. I'm trying to prevent the embalming and eulogizing of a living history while prioritizing a future built on remembrance and reflection. From a human perspective, time is linear, moving forward only, indifferent to human concerns. But I heard *L.A.M.F.* in 2003, Robert Johnson just a year later, and read Malcolm in my early twenties. I'm writing in December for an issue you'll read in January, marked February '17, dispatches from the distant past, ideas breaking through the red-rovering arms of the inexorable, tick-tocking clock. Cuckoo! Cuckoo!

Do you get it? You'll go cuckoo thinking of all the things you'll never get. Do you get it? Time is indifferent, history is real and tangible, memory is history plus the cataracted eye of the mind. Do you get it? I'm a hypocrite seeking rationalization. I'm twenty-eight and counting, dear lord, how I'd ever get so grey and boring? Twenty-eight! Each 1/28 divided into an additional 365 degrees, and so on, forever. Do you get it? I'm an elephant in its graveyard. I'm an unapologetic partisan. I'm a histrionic pessimist. I'm an optimist grabbing the outstretched hand of the past. I'm a reservoir for all ideas posited throughout space-time. Do you get it? This year made me Ralph.

I) The Partisan

"Worthless, Clueless / Useless, Dubious / She's onto you" — JJ Doll

Long as I can remember, there's been a gulf in Chicago. Always some big issue and accompanying someones lamenting it. A chorus of ill-advised opinions, people dividing into camps. The issue, invariably, revolves around a man acting out of line and the arguments, invariably, revolve around the survivor, or survivors, and their capacity for forgiveness. One would think situations such as these call for a fairly black-and-white application of morality, but, invariably, through much hippy sage-burning and liberal, unity-minded hand-wringing and subconscious deference to societal norms, the onus falls on the shoulders of the survivor to be reasonable. Typically, this is what constitutes the better of the possible scenarios, when the survivor is actually listened to and acknowledged.

I am, invariably, of the opinion that these gulfs have no profoundly negative impact on the health of a subculture. I am, invariably, of the opinion that any negative impact is a result of an inverse relationship between the effort exerted to mend these riffs and the mental and emotional well-being of survivors, specifically, and other participants in a given subculture, in general, and, furthermore, that a subculture can eat shit if it comes at the expense of the mental, emotional, or physical well-being of

anyone. While the virtues of understanding and forgiveness are doubtlessly important to a holistic oneness with the universe, all things, save time, have a limit, you fucking hippies. The breaching of those limits, not the repercussions incurred as a result thereof, is the epicenter of the gulf and, I cannot stress this enough, forgiveness is earned, not owed. There's a difference between mutual abuse and protecting yourself. There's a difference between supporting your friends through difficult times and facilitating their shitty behavior. Do not ever let anyone guilt you for not assuaging their guilt. You belong here, amongst partisans.

II) The Pessimist

I had some vague notions of how the last couple columns were going to go. One hint I dropped, for example, was Hollow Trees. Focusing on the Repos, it was intended to be an exercise in ridiculing and ostracizing two separate hiveminds and their ridiculous point / counterpointing over that band. On one hand, a group of black-clad dorks and nostalgia junkies, on the other, insufferable contrarians whining about a record label. Deserving targets, no doubt, but when it's feasible to condense a couple thousand words to simply "*Self-Titled* = Good, *Poser* = Bad", what's the fucking point? Even as the detached, insightful, and hilarious third-party that I am, what relevance is there in contributing to such navel-gazing, self-important bullshit?

And this year, it's certainly in the running, isn't it? Check the memetic pulse, scan the collective unconscious and you'll stumble across rare unanimity: 2016 was horrid, an idiot cuckoo clock fueled off spite. Maybe the qualification lies in the quantification, but who wants to fact check and enumerate misery? So you take that doubt, factor in life, transition, loss, potential for further loss, the perpetual motion towards an infinite number of undesirable ends that you find yourself and everyone you care about in, and you get the life of a cartoon coyote. Here's the flash, the explosion of noise and color, your body a hundred miles away. And there's your brain, stranded yonder.

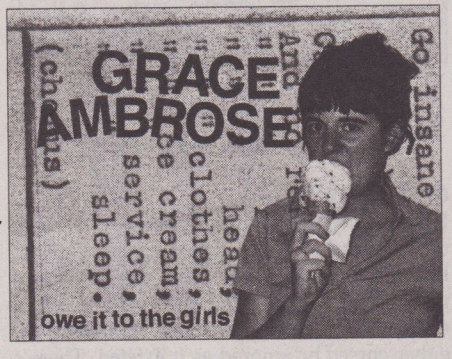
III) The Optimist

I called my great-grandmother the night after the election. We started off talking about the Cubs taking the World Series, how she had waited her whole life to see that happen. She said, "Chiquito, I could barely take it! I'm 91, my heart! It was too much." And it was. A nailbiter all the way to the end. That night, just a week prior, I had ducked into a Mexican restaurant to bury my head in comics and the table in tamales, but even there, you couldn't miss it. The game blasted on two televisions, one to my left and the other to my right. The Cubs in stereo, squared. We talked about the people that night, flag-waving, horn-honking in the streets. Smiling. For a city so ambiently toxic, that thrives on its ability to out-asshole each other, it felt powerful to see it glow for once.

A city, like a phone call, is prone to shift in tone. We talked about the Orange One. She called him low-class, a bum and a buffoon, and that was enough. A death sentence, from another mouth. She didn't get it, how someone could stand there, call her people rapists and criminals, and a nation would rally around him. How he could find another man who shared his hate for LGBTQ people and women, and that he too would find support. I didn't have an answer. She asked what came next. Still nothing, though she offered God's grace, that He has a plan. I can't speak to His efficacy, but I can to my grandmother's, 'cause dig it: I'm no sports fan and I'm ardently anti-Cub, but in those tense weeks leading up to game seven, I'd picture my grandma at the big church on Palmer every Sunday lighting candles. First, for her namesake, *la Virgen de Guadalupe*, then some for her family, and, finally, a few dozen for the Cubs. This woman, she willed that team to victory, believe it.

This is her city. Of immigrants, she was born here, raised her family in South Chicago, became the matriarch of a close-knit clan and has nurtured three generations to adulthood. She's walked these streets for close to a century, danced through the night for decades, saved lives and spirits with a secret chicken soup recipe, dated members of the Goddamned Cubs. And here's the point, if you're still searching for it: when Trump and Pence threaten and insult the people, they do so on the people's land, in their homes. I'm afraid of what's coming but I refuse to buckle to it, because Lupe Gonzalez sure as shit never buckled. America is Brown as fuck. It's Indigenous and Black. It's queer and femme and uncompromising. The quintessence that they strive to pull us all back to, that was created by us and for us. The future, like the history that bore it, belongs to us. Fuck Donald Trump.

Futuresight: The Reservoir
Contact: anyonecanbethebug@gmail.com



I've never before been part of collective grief of the kind that we're going through in the Bay Area right now, mourning thirty-six beautiful freaks, femmes, artists, musicians, and, yes, punks, who were lost in the Ghost Ship fire on December 2nd. The tenacity, ingenuity, and resilience of the community here is unparalleled; a boundless capacity for caring. We are a community built on mutual aid. We can take care of ourselves. Make sure the money that you might be sending to help (please, keep sending money to help!) is making it into the right hands (not the Red Cross, sure as fuck not the City of Oakland). There are many worthwhile destinations but here's one to start: http://bit.ly/2haw2JA. It looks like a lot of money has been raised but at the time of this printing, every cent had been spoken for. We will be suffering for months to come and we still need help.

Blame for Ghost Ship lies with the State. Unfettered capitalism and a rampant housing crisis. A full and loving embrace of Neoliberalism. Years of displacement of black and brown families that many now mourning the tragedy turned a blind eye to. A society that values money over art and culture, values money over the lives of those black and brown families. A place where every single person I know (this magazine included!) lives in constant fear of losing their home. A violently trans- and queerphobic world.

To operate or play at a DIY space is to actively resist the closing in of capital. No wonder it's a lifestyle that's so baffling to some. In her Top 10 this year, Bryony Beynon reminds us of the idea of "Temporary Contingent Utopias," a term coined by her brilliant bandmate in Good Throb. ("Smart Punks" still rule, OK Felix?) We have all been in these Temporary Contingent Utopias. They are what keep us returning here—moments of promise and possibility—and they are what have given us the strength to weather this horrible storm.

I am angry. I am angry my friends had to spend hours fighting with journalists in order to make sure that our comrades were not deadnamed over and over, when they should have been grieving. I am angry that my friends are already losing their homes. I am angry that those of us who already live so precariously are being forced to empty our pockets over and over because we know that if we don't, no one else will. I am angry that a world that I love and respect, that saved my life, has been publicly shamed over and over for choosing (or being forced) to live in a different way. I am angry that 2017 will be no better.

***

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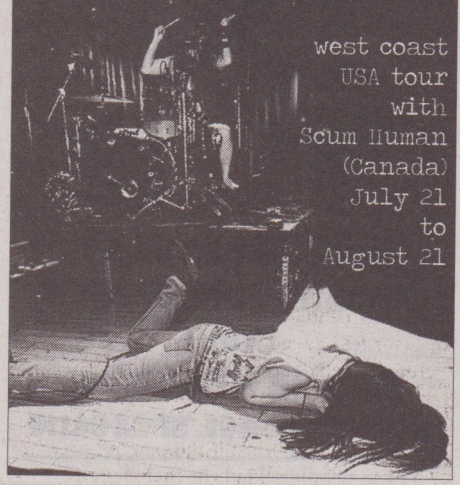

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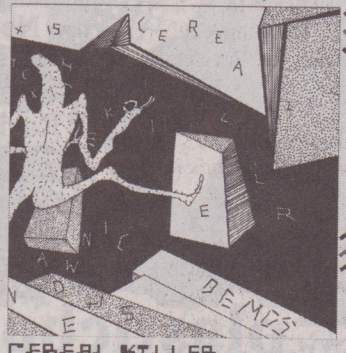
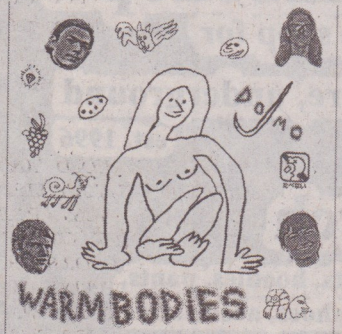
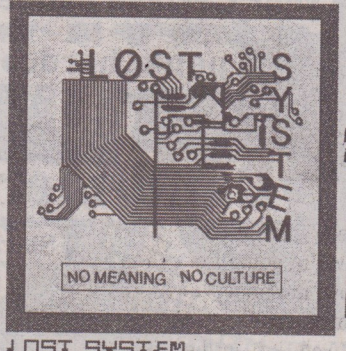


CEREAL KILLER
"DEMOS"



WARM BODIES
"DOMO"



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As is tradition, we've asked *MRR* reviewers and friends to list their Top Ten releases of the year. There were a few common threads—turns out pretty much everyone thought 2016 fucking sucked. Here's to continued resistance, strength through struggle, and burning it all down in the New Year. See you in the streets.

Illustrations and lettering throughout by Sarah Sequoia.

ALLAN McNAUGHTON

Difficult to find anything good to say about 2016 right now. Here are some records that I enjoyed.

TERRY – "Terry HQ" LP (Upset the Rhythm)
TERRY is a group made up of two couples, much like ABBA. And, similar to ABBA, the couples would actually have split up ages ago but the money's too good, so they go through the motions in the name of Australian pop.

THE WORLD – "Managerial Material" EP (It Takes Two / Upset the Rhythm) / "Loser / Lullaby" flexi (Play Pinball)
Can we stop calling anything made outside of English speaking countries "World Music" yet?

V/A – "Typical Girls" LP (Emotional Response)
The state of punk 2016. I could've just picked ten songs off this record and made that my Top 10. I normally find comps disjointed and difficult to listen to, and end up just pulling out the tracks I like onto playlists or tapes. This one's a winner all the way through.

QUANGO – "Fatality" 12" (Danger)
Makes me nostalgic for an era I was never part of.

RIXE – "Les Nerfs a Vif" EP (La Vida Es Un Mus)
One time I was randomly punched in the face in the streets of Paris. RIXE offered to hunt down the offender and give him a kicking in exchange for a slot in my prestigious Top *Dix*. Frankly I doubt those nerds' ability to kick their way out of a *papier sac* but here they are anyway. The ball's in your court, *messieurs*.

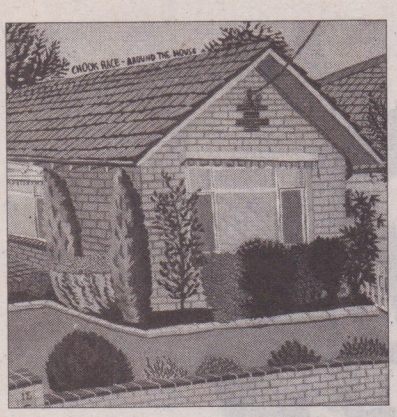
SILENT ERA – "Mini Bosses" EP (Square One Again)
If this had come out on time it would have been on last year's Top 10. Luckily the world did not end yet so they have made it to this one.

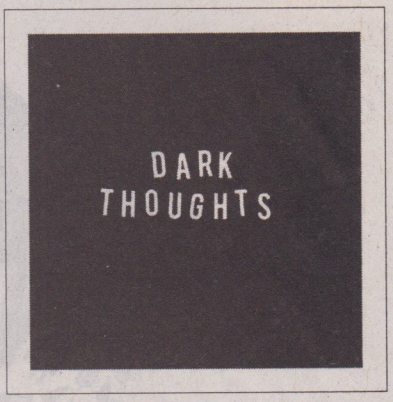
CHOOK RACE – "Around The House" LP (Trouble in Mind)
If you told me my top 10 of 2016 would include a record with the punchline of a "Your Mom" joke as it's title, I would have thought you were having a laugh.

TV CRIME – "Hooligans / Wild One" 45 (Static Shock)
See QUANGO.

KITCHEN'S FLOOR – "Battle Of Brisbane" LP (HoZac)
Brisbane, California probably has more to offer than Brisbane Queensland, but no one goes and writes an LP about it.

HARD SKIN – "The One That Got Away" EP (JT Classics)
HARD SKIN complained about being fourth last year so they are last this year.





GREG HARVESTER

Wow, this year sucked, huh?

DARK THOUGHTS – LP (Drunken Sailor / Stupid Bag)
I definitely listened to this LP more than any other release in 2016. It's fast, catchy, and (yes) predictable, but it hits all the right buttons. I'm a sucker for songs that spell out words and a drummer who won't let up on the 16th notes. The line *"No I never had no money, honey, but your voice is like a symphony that I play on a tape in my room when I feel down"* is just dumb fucking genius. This band is dumb fucking genius. A perfect LP to my ears.

PRIMETIME – "Going Places" EP (La Vida Es Un Mus)
I didn't think that PRIMETIME could top their debut EP, but this one feels more cohesive through and through. "Pervert" is a lifetime mixtape staple. The whole record is brash, abrasive and catchy as fuck.

SCUMRAID – "USA West Coast Tour 2016" CS (Dark Raids / Human Double Face)
SCUMRAID, from South Korea, are easily the most intense band I saw this year. Their singer, Jihwan, was punching himself in the head and jumping up and down before they even played a note. This tape is nothing but a wall of unrelenting noise punk from start to finish. No dynamics. No bullshit. When life is total shit, this is all you want.

LIQUIDS – "Hot Liqs" LP (Drunken Sailor)
I can't track down all of the tapes by these Indiana fuckers, so luckily, they re-recorded most of them for this vinyl release. Fast, unrelenting and more hooks than 50 lesser records combined. If you were able to go inside my brain and pull out my idea of the perfect hardcore-tinged, melodic punk album, this is what you would get. Sixteen songs and only one of them cracks the two minute mark.

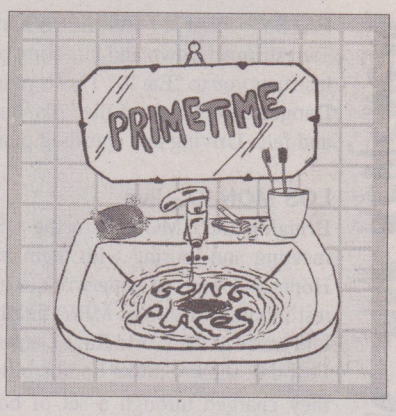
NATURE BOYS – CS (self-released)
I always have a hard time explaining the music of NATURE BOYS, but it's like the essence of WIPERS and DEAD MOON filtered through the deserts, hard times, and remote outposts of this ugly ass world. It's like feeling all the desperation of the all encompassing great terribleness, breathing it in, and moving forward with your head up. NATURE BOYS do not give a fuck and it is a beautiful thing.

IN SCHOOL – "Cement Fucker" EP (Thrilling Living)
Completely unrelenting and pummeling hardcore of the highest caliber. As someone who is trying to "take a break" from hardcore, this record is entirely undeniable. Every chord, every neck-breaking snare crack and every syllable is executed with nothing but pure conviction.

THE DANCING CIGARETTES – "Dance Dogs Dance" LP (Magnetic South)
I don't usually include old recordings on my year-end top ten, but I had to make an exception for DANCING CIGARETTES because it's so excellent and I've been waiting years for this collection. It exhibits the wonder and freedom of approaching punk music in the early 1980s through the lens of the avant-garde, dada, surrealism and wonky experimentation. The collection is an awesome snapshot of a band in their prime in a small college town and everything about it is just perfect.

G.L.O.S.S. – "Trans Day of Revenge" EP (Nervous Nelly / Sabotage / Total Negativity)
R.I.P.

C.C.T.V. – "7" Piece of Paper and Audio Cassette" CS (self-released)
This little tape is just as completely infectious and manic as their debut EP. C.C.T.V. somehow harnessed a perfectly ragged pop sound and made every song they've written into an instant classic. How do you do that? I think they're robots.



RATS REST – "On the Eastside" EP (Dead Broke / Peter Out)
This EP could consist of only the title track (a slower, brooding admonishment of the fucking pigs) and I would be happy, but there are three more perfect songs included alongside it. RATS REST is so rough around the edges, saying all of the terrible truths about this stupid world that I want to hear. Drag your knuckles to the beat, shitheads.

These are also unfuckwithable: WILD AT HEART – demo CS (self-released), THE WAD – "Ron is Wrong" EP (Lumpy), BARCELONA – "Pueden Ser Ellos" EP (La Vida Es Un Mus), RETRETES – "Aguantando Como Pueda" EP (World Gone Mad), LYSOL – "On the Corner" LP (Deranged), DOW JONES AND THE INDUSTRIALS – "Can't Stand the Midwest 1979-1981" LP (Family Vineyard)

JOSH CARMAN

G.L.O.S.S. – "Trans Day of Revenge" EP (Total Negativity / Nervous Nelly / Sabotage)
G.L.O.S.S. has a way of crafting the perfect anthem. On their demo/first EP it was "Outcast Stomp." On this EP it's "Trans Day of Revenge." This is what hardcore should be, pummeling and uncompromising, unapologetic and blistering. With guitars reminiscent of TOTALITÄR and vocals similar to one of my all-time favorite bands, TALK IS POISON, it's hard not to love this band immediately. Add to the tunes a pissed off voice of the trans community and G.L.O.S.S. is one of the most relevant and urgent bands of their time. Unlikely that anyone reading this has not heard of them, but I cannot sing this band's high praises enough.

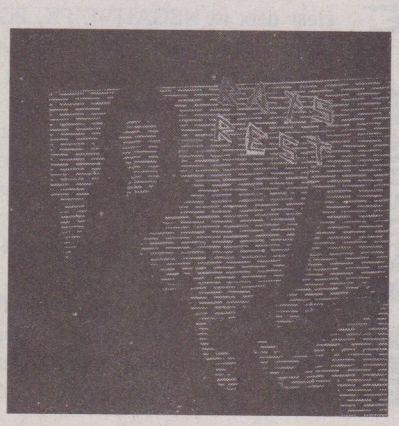
LA URSS – "Maravillas del Mundo" LP (Discos MMM / Sabotage)
Though this technically came out in 2015 in Europe, it was released in the US this year to coincide with their tour of the eastern half of the US. LA URSS from Andalusia, Spain are a band that just keep getting better and better with each release and their third album is no exception. This is well-developed and dynamic melodic punk rock with heavy influences from Spanish greats like PARÁLISIS PERMANENTE, LARSEN, KGB, and LA UVI. Excellent guitar work and musicianship, lyrics, and artwork put this album over the top.

AUSENCIA – "Cuantas Vidas" CS (Verdugos Discos)
Five new songs from AUSENCIA that I picked up at their show with SHEER MAG in Oakland. What an awkward show that was. Not the bands, but the crowd. It was like some kind of industry event I think, Noise Pop maybe. This is rad melodic Spanish punk hinging on Oi! and is a great follow up to their demo / EP from last year. Cool risograph cover. Pick up this tape if you can find it.

PRISION POSTUMO – demo CS (self-released)
Stripped-down and raw SoCal punk, bordering on Oi! in the melodic and sing-along nature of the tunes. With current and former members of TOZCOS and DAMAGES, you know this is top-notch Spanish punk rock, similar to MCD or VOMITO. Pop this tape into your boombox and you'll be pogoing around the room or the streets singing along in no time.

STRANGERS – "Where Do We Go?" EP (Verdugo)
Haunting and driving punk rock from LA. WIPERS immediately come to mind due to the dark and repetitive nature of the riffs, guitar tone and affected vocals, but STRANGERS have a sound all their own. Each song is infectious, as if a spell is being cast. Definitely look forward to hearing more from them.

VAASKA – "Futuro Primitivo" EP (Beach Impediment / Vox Populi)
Awesome Texan D-Beat back with another EP and it does not disappoint. Five rippers, one right after the other. Riffs, rad leads, punishing vocals, and solid drumming. Great shit.



PATSY – "Eat It / Insidious Kind" 45 (Total Punk)
Two stripped-down and tumbling punk numbers, the first of which instructs you to "Eat It." This is rough and raw punk rock not unlike Dangerhouse bands of the '70s, but with their own updated sound and feel. Driving and churning punk rock with female vocals.

LOS MONJO – live
Bringing LOS MONJO to the US was a long-time dream after meeting and touring with them in Mexico about ten years ago. Hours and hours of paperwork to get their visas (with the help of a testimonial letter from *MRR*) finally paid off when they absolutely laid waste to the World Rage Center backyard at the Manic Relapse Fest day show. Smoke bombs billowed and fireworks shot off as they charged through a set of both new and classic songs, the crowd chanting along and picking up lead singer Tucho Monjo and carrying him through the mass of pumping fists. The next day the crowd would not let them leave the stage, chanting "Otra, otra" after their set at 924 Gilman opening for NEWTOWN NEUROTICS. Explosive, explosive live shows. Best band.

REMNANTS – "Ruff Mix" CS (self-released)
Rad demo tape from the Bay's REMNANTS, featuring members of PELIGRO SOCIAL and QUAALUDES with newcomer Brandon on vocals. This is driving and melodic punk and hardcore with political lyrics similar to N.O.T.A. or ARTICLES OF FAITH, though decidedly more on the punk rock end of the spectrum. Look out for these guys as they continue to play around the Bay and tour further out next year.

UNA BÈSTIA INCONTROLABLE – "10-11-12" LP (La Vida Es Un Mus)
It seems like lots of bands are playing this style these days. Stripped down 1-2-1-2 with vocal effects and repetition ad nauseam. However, these guys do it with such brutality and style that it translates to authenticity. These are not followers, but would appear to be pioneers of a new style and direction in hardcore punk. The amount of blank space that they allow to build just makes for any even stronger impact at the climax of songs and parts. With members of GLAM and DESTINO FINAL, this sound is not new but I think is perfected in this incarnation as UNA BÈSTIA INCONTROLABLE. This is the band's 2012 demo put to vinyl and while I wouldn't necessarily say it is better than their 2013 LP, it's always interesting to hear the demo that started it all.

SHIVAUN WATCHORN

ALIENATION – "2016" EP (Warthog Speak)
I love ALIENATION, who play rapid-fire hardcore punk with a clear debt to NEGATIVE FX, POISON IDEA, SIEGE, and the other relentless greats of early USHC. ALIENATION embody the best qualities of that era, down to the bold-yet-inscrutable cover art and latent silliness. I saw them play at Not Dead Yet this year and they totally tore it up. I thought I'd had my fill of shirtless men yelling at me, but I'm happy to report that those fifteen minutes brought me more joy than any other band at the fest.

FIREWALKER – "Summer '16 Promo Tape" CS (self-released)
I flipped out over this band in my Top 10 last year, and after seeing them live twice and hearing this tape I'm still fucking bananas for them. Two minutes of stupidly good hardcore on the SICK OF IT ALL tip. I could write a whole book about how beautiful it is that young women get to pit to bands like FIREWALKER, RARE FORM, LOWEST PRIORITY, and STUCK PIGS. Let's get all this shit on vinyl so it's not lost in someone's car or in the digital wastelands! Godhead shit. Hardcore rules.

FURY – "Paramount" LP (Triple B)
They ripped off a semi-recent band name and seem a little self-serious about being a thinking man's band (and I mean *man*: they thank Rothko, Matisse, and Updike, among others, but not a single woman writer or visual artist—c'mon, guys), but this record is one of the best hardcore full-lengths I've heard this decade. It's fully realized without being over-worked, as in it sounds like ABSOLUTION or BURN, not INTO ANOTHER (thank god). Barring a funky diversion into post-hardcore, FURY will be one of the touchstone hardcore bands of 2010s. I'd wear their sweatpants to any museum, no question.

GOOD THROB – "Scum" EP (La Vida Es Un Mus)
GOOD THROB's swan song is just as demented, powerful, funny, and wry as their previous records. The rubber band bass sound is even more menacing as the rest of the band has gotten tighter, and the lyrical targets this time around seem even more deserving (see "The Queen Sucks Nazi Cock") as we descend into a hell world ruled by the most debased evil rich people on earth. Fuck 2016.

HACESJA – "Rehearsal in Garage 1.05.90" EP (Refuse)
SP CAOS – "Demo 1984" EP (Nada Nada / Spicoli)
SP CAOS, a cassette-only noisecore band from 1984 Sao Paulo, and HACESJA, a cassette-only noisecore band from post-Communist Poznan, Poland, shared a similar driving urge to create whether or not anyone was listening. SP CAOS formed over a shared love of Finnish hardcore like TERVEET KÄDET and TAMPERE SS, though sonically they're closer to KUOLEMA or their own countrymen ULSTER. The singer shouts like a madman, the bassist tentatively plucks away out of time with a deranged drum corps castoff, and the guitarist unleashes a wash of noise. From the looks of the insert, they almost certainly enjoyed writing their band name on jackets and walls more than they liked to practice. HACESJA has a similar thing going on: this reissue of their rehearsal tape of sub-musical noisecore (think LARM or SORE THROAT) comes with a fake backstage pass, which seems like overkill for a band that only played one show until you hear their sublime cover of "Fetch the Pliers," which in an ideal world would land them a tour of Europe's largest soccer arenas. These reissues are testaments that the power of creation is intoxicating. That they're actually so good makes them worthwhile of living on on vinyl.

IN SCHOOL – "Cement Fucker" (Thrilling Living)
IN SCHOOL sounds absolutely thunderous on this record: rumbling bass lines, propulsive drumming, and intricate fuzzed out guitar leads back up Bidi Choudhury's insanely sick vocal performance. Choudhury's voice barks, cracks, and laughs throughout; on "You're Not That Dumb," she wields it like a laser. Her lyrics are similarly incisive, economical stabs straight to the heart of every complacent coward who upholds social order in any morally bankrupt, dead-eyed scene. Essential.

RIÑA – demo CS (self-released)
Mexico City punks RIÑA, whose name translate to "fight," remind me of RAW POWER or their countrymates and contemporaries CREMALLERAS. The guitar leads on "Yo No Voy a Madurar" take a foray into goth territory, but that's not a bad thing when paired with falling apart drums and in the red vocals. I hear they might come to the US next year?! I cannot wait.

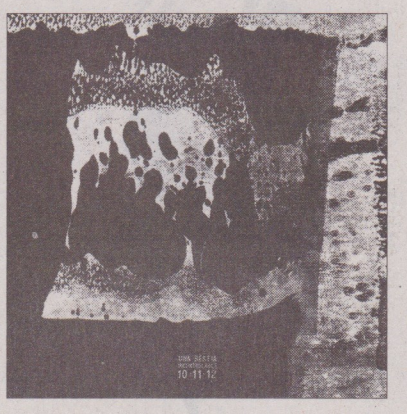
TRIAGE – "Power Beat" EP (Larry Tony Produzioni)
TRIAGE have a proprietary name for their style—power beat, natch—but I hear so many of the metalpunk greats in their blazing solos and driving riffage: SACRILEGE and mid-period ANTI-CIMEX, to name just two. I'm a total slob so don't trust me, but I own a copy of *Murder in the Front Row* and Triage looks at least as cool as METALLICA did back then. I hope they do an LP.

VIOLENT CHANGE – "3" LP (It Takes Two / Melters)
Matt Bleyle has that special Pollardian songwriting talent: he can turn a loose collection of minute and a half long songs into an album that is somehow greater than the sum of its parts, even though each individual part is a small wonder. Like J.T.IV or the best GUIDED BY VOICES material, the songs that make up *3* tend to induce involuntary full-body sobs in me. I think Bleyle has tapped into some part of the human genome that regulates that small distinction between the sublime and the tragic. This record is a treasure.

ARIELLE BURGDORF

What a shitty, surreal year. Found myself googling questions like "will tiny pieces of broken glass from a french press kill you if ingested?" and "do I have MRSA?" (no / yes). I started off the year with a road trip back to the east coast with my dad. Months later I saw the modern incarnation of LEFTÖVER CRACK in Berlin (thanks Biff!), covering "99 Luftballons." For my birthday I got stalked by a terrifying Trump supporter / blueberry farmer who really wanted to give me and my friend a ride on his motorcycle. Then I shaved off all my hair and moved back to the west coast (again). I fell in love with the Bay Area and *MRR* just in time to see everyone I care about going through a lot of pain. RIP Johnny Igaz and all the victims of the Ghost Ship fire. I'm so glad this 2016 is fucking over. There's only one cure I can think of—put on some goddamn records. Here are some that I didn't hate this year. Neatneatneat.

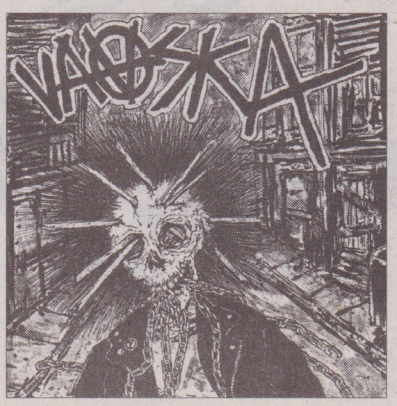
LIQUIDS – "Hot Liqs" LP (Drunken Sailor)
As much as I love DISCHARGE and CROW, I know I'm not fooling anyone; deep down I'm a devoted romantic, all about power pop and '77 style punk. Still, I'm picky and keep waiting for someone to get it right. Enter LIQUIDS, who sound like POINTED STICKS with the a little of the EYES thrown in recorded in a particularly shitty junkyard, underwater. I love it. If I had a crush on you in 2016, we either made out to "Heart Beats True" in my bedroom or I secretly wanted to do that.



SPECTRES – "Utopia" LP (Deranged / Sabotage)
I was really excited for the new BELGRADO album to drop but in the end it wasn't my thing. SPECTRES, however, totally filled that void with a follow-up to the already terrific *Last Days*. Just spot-on, gorgeous and cerebral post-punk, proving that sincerity still has a place.

AHEADS – LP (Mad Butcher Classics)
Not to be confused with A-HEADS, the underrated anarcho-punk band. This is an absolutely essential reissue of a German '80s post-punk (heavy on the punk) band that I probably never would've heard about if not for working for *MRR*. I'm so thankful I did! Tracks like "Solid Gold Promises" and "Sophisticated No Idea" have been stuck in my head for months.

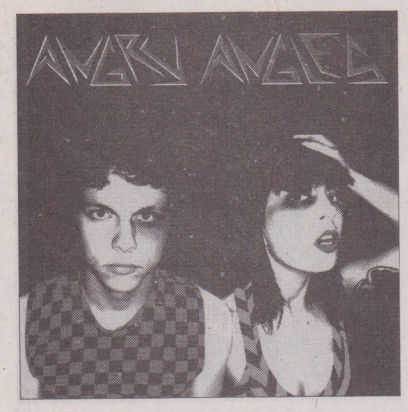
VANILLA POPPERS – "Lurking in the Corner of Clevland, OH" EP (Negative Jazz)
One of the most fun, exciting bands I saw this year released a killer 7" and the energy totally transfers to vinyl. Yes!



RIÑA – demo CS (self-released)
I spent most of 2016 only listening to punk in Spanish, and I have zero regrets. Angry, fun punk made by cool babes; that's pretty much all I ever want to hear.

3-D – "Vortex #1" (Nada Nada)
Just in time to save us all, a reissue of three rad Brazilian women playing pure punk madness. I love the awkward vocal squeaks and how brilliantly they flirt with chaos.

KRIMEWATCH – demo CS (self released)
Hardcore demos have to work really hard to impress me, but this one delivered. Catchy, without sacrifice any of the skin blistering, pissed off feeling. Had me blasting "Peach Generation" on repeat.



CHEW – demo CS (self-released)
This was a good year for cassette demos. Here's another awesome one skirting the line between hardcore and punk with loftier aspirations. Weird in the best way possible.

TENEMENT – 12" (Deranged / Forward)
I have this vision of myself as a wounded young person who wanders around town hungry and lonely, always missing the last bus. TENEMENT understands this. I wasn't crazy about *Predatory Headlights*, but with the self-titled EP they found the right balance and everything flows. These songs are all solid, but more than that, this captured a lot of the bluesy / heartbroken feeling 2016 meant to me.

G.L.O.S.S. – "Trans Day of Revenge" EP (Nervous Nelly / Sabotage / Total Negativity)
Duh.

Live Top Ten: ROYAL HEADCE / CAREER SUICIDE, ANASAZI / SADIST / HARAM / VIVID SEKT, TETSU ARREY / SEM HASTRO / ZERO BOYS at Damaged City, VANILLA POPPERS, DIÄT, FRED AND TOODY, CADENAXO, RADIOACTIVITY, FUMIGADOS / PESADILLA.

GRACE AMBROSE

Here's to more self-determination and the death of cool. 2016 was the year I learned how to harness history in the service of a better future.

Rewrite your understanding of the past:
ANGRY ANGLES – LP (Goner)
AZOK – "S.A.P.N.P." EP (General Speech)
VIVIEN GOLDMAN – "Resolutionary" LP (Staubgold)
HACESJA – "Rehearsal in Garage 1.05.90" EP (Refuse)
V/A – "Subnormal Girls Vol. 1" LP (Waiting Room)

Stare into the void:
RIÑA – demo CS (self-released)
C.C.T.V. – "Practice Tape 3.6.16" CS (self-released)
SCUMRAID – "USA West Coast Tour 2016" CS (Dark Raids / Human Double Face)
HEAVY METAL – "Anti-Music Anti-Sense Anti-You" LP (Static Age)
WOOLF – "Posing / Improvising" 12" (La Vida Es Un Mus)

Honorable mentions, but only because of conflicts of interest: GOOD THROB – "Scum" EP (La Vida Es Un Mus), LEMONADE – demo CS (self-released), WARM BODIES – "Domo" CS (self-released) and "Burnin' Orange" CS (self-released), IN SCHOOL – "Cement Fucker" EP (Thrilling LIving)

MITCH CARDWELL

ANGEL – "2017" LP (self-released)
Not THE HOSPITALS, but very out-there. Recalls sounds as varied as the DIY splicing of NARKI BRILLANS and other It's War Boys puzzlers, shamelessly coiffured '80s glam and new age spiraling.

JAMES ARTHUR'S MANHUNT – "Digital Clubbing" LP (12XU)
Whirling caterwaul from my favorite Texas madman. Do I stare intensely into dark nothingness while listening to "The Kill Zone" at home, drunk at 3am? Yes.

コード (CODE) – CD (Mangrove)
As close as we're likely to get to FRICTION or MIRRORS this century, in both spirit and sound. A thoroughly modern and awesome reinterpretation of Japanese punk's inaugural class.

COUNTER INTUITS – "Monosyllabilly" LP (Pyramid Scheme)
Busted, primitive punk tomfoolery doubling as scathing assault on cultures both above and below ground. Ron House! Tales of their live power taunt my dreams.

DANNY & THE DARLEENS – "Bug Out" LP (In the Red)
Wherein Danny Kroha of THE GORIES rescues actual garage punk from the clutches of alterna-bros and makes it all stomp, scream, jump and jive again!

THE LAVENDER FLU – "Heavy Air" 2xLP (Meds)
A monster collection of obsessed, homegrown recordings that confront fear and ache, all genuine, all awesome. It's just so great to have Chris from the HUNCHES back at it.

PLEASURE GALLOWS – "Positivity" EP (Pelican Pow Wow)
Volatile and off-putting to a considerable swathe of the local populace, but punk on a near-lethal level. Kudos to all involved for staving off implosion and death long enough to release this beast.

SLEEPING BEAUTIES – LP (In the Red)
Hart from the HUNCHES spilling absurdist genius over the guitar panic of EAT SKULL's Rod and Rob. It's all nonsensical punk fury, smart-ass humor and drug damage. Fantastic!

THE WORLD – "Managerial Material" EP (It Takes Two / Upset the Rhythm)
2016's band de rigueur and deservedly so. I caught a slew of inspiring shows from them this year and I'm pumped they captured that spirit here.

XL-FITS – "The Hakata Slasher" EP (Episode Sounds)
A vicious slab of snot and slice! No Japanese band has ever channeled the US *Killed By Death* sound better than this lot.

DAN GOETZ

Year nine of listing ten punk records that made my year. RIP Barker Gee, Erica Botz, and everyone else who didn't make it.

G.L.O.S.S. – "Trans Day of Revenge" EP (Nervous Nelly / Sabotage / Total Negativity)
This record is everything a hardcore record should be.

IN SCHOOL – "Cement Fucker" EP (Thrilling Living)
Some good music makes you want to lose your shit, other good music forces you to pay attention to its intelligence and urgency. IN SCHOOL nail both.

RAKTA – "III" LP (Dê O Fora / Iron Lung / Nada Nada)
Down a member and they still outdid themselves.

VANILLA POPPERS – "Lurking in the Corner of Clevland, OH" EP (Negative Jazz)
Dirtbag music for debauchery and drowning out life. I think my left jaw finally relocated itself.

LIQUIDS – "Hurt My Feelin'" EP (Yeah You!)
The CONEHEADS might be done, but this snotty garage punk offering from Mat and Mark make the pain of never having seen them a little more bearable. Now to track down the oodles of tapes that came before this.

SILENT ERA – "Mini Bosses" EP (Square One Again)
One of my favorite local bands that fills the niche that SIGNAL LOST vacated when they broke up. They don't sound 100% alike but they come from a similar musical place.

WORSE – "Rubber Burner" LP (Deranged)
I might have missed this record completely had I not been assigned it for review, but this is probably the best noise rock record to come from the punk scene that I've heard in a decade. Claustrophobic and irate, but with plenty of pop sensibility.

SYNTHETIC ID – "Impulses" LP (Castle Face)
This local band has gone from good to mind-blowing with this dynamic post-punk LP.

BIG EYES – "Stake My Claim" LP (Don Giovanni)
I'm glad this year saw another BIG EYES LP, and it's great to see Kaitlyn and company keeping things fresh with every release.

SKIPLICKERS – "D.E.A.F." EP (Kids of the Lughole)
"I'll buy all the alcohol you've got."

ROTTEN RON READY

By the time you read this His Royal Emperor of the Americas Donald Trump will be well into his monarchy. Punk will be reduced to a novelty act along the lines of children's puppet shows. As you look back on your once precious freedom, this is what you liked. Do only what you're told. DO ONLY WHAT YOU ARE TOLD.

MOMMY – "Songs About Children" LP (Toxic State)
Our mental anguishes and trauma can make for some bitchin' rock'n'roll. *"I wanna be well."*

CHAOS TRIBE – "Manicomio" flexi (Nightrider)
That phaser fucking slays! (People say slay again?)

ISOTOPE – "Midnight Soldier / Final Wind of Mercy" 45 (Rust and Machine)
The spikey gluehead godfathers of Oakland fuck make their debut at last. Next release 2019.

CROWN COURT – "Capital Offence" LP (Katorga Works)
Disco Skins indeed. Back with the gang now...2-3-4

CRAZY SPIRIT – "Whisper" EP (Toxic State)
They were the soundtrack to my mental demise and now rebirth. It's all about me.

STRANGERS – "Where Do We Go?" EP (Verdugo Discos)
The eerie sound of Los Angeles near dawn. A crying baby, broken bottles, bad decisions being made.

RIXE – "Les Nerfs A Vif" EP (La Vida Es Un Mus)
"On se voit au bar, crânes d'obus!"(?)

CRIMINAL – "Amongst The Thugs" and "Skid Row Baby" CS (self-released)
Los Angeles Death Oi!.

ODIO – "Un Mondo Libero Dall'uomo" EP (Nightrider)
Now Hope For The Wretched.

WHIPPER – "Shit Love" EP (Aarght!)
Chaayayyyyssse The Rainbow. Give us some wah-wah, Dirty..

There you go. Wake up. Start your own band. Lemmy's dead for one year and what have you done? No fests. Fests is hippies.

JASON RYAN

KVÖL — demo CS (Paradísarborgarplötur)
Icelandic gloom punk.

ROHT – demo CS (Paradísarborgarplötur)
Icelandic electronic dance punk.

RIÑA – demo CS (self-released)
Scathing raw hardcore punk from Mexico City.

STRANGE PASSAGE – "Shine and Scatter" CS (self-released)
Boston feel-good chamber pop.

TARANTÜLA – demo CS (self-released)
Catchy Motörkång from Chicago.

DEATH CHURCH – "Betrayal / Inside Struggle" flexi (self-released)
Anarcho-goth punk from Australia.

FRAMTID – "The Horrific Visions" (Brain Solvent Propaganda / La Vida Es Un Mus)
They didn't make it to the east coast from Japan, but this sort of made up for it.

DARKTHRONE – "Arctic Thunder" LP (Peaceville / Soyuz)
Classic death metal, the direction they've been going. They do whatever they want.

CEMETERY / PAWNS – split CS (self-released)
Also one of my favorite shows of late 2016.

NECROT – "The Labyrinth" LP (Tankcrimes)
The Bay Area's best, and humblest, death crust.

RYAN HERTEL

After writing this, I realized that I compiled a list of, in my opinion, the best queer / gender non-conforming / trans / radical feminist punk music of 2016. This was not my intent, but watch it unfold before your eyes starting in 3…2…1…

G.L.O.S.S. – "Trans Day of Revenge" EP (Nervous Nelly / Sabotage / Total Negativity)
I don't need to say much, because this will be on everyone else's list. One of the best punk EPs in years. Watching them open a show with "Give Violence a Chance" is soldered into my brain.

HIRS COLLECTIVE / PEEPLE WATCHIN' – split EP (Get Better)
Though the music technically came out in 2014, this split was just released on vinyl this year and could even come with a "build your own bro smasher" glove kit. A folk punk, pre-G.L.O.S.S. Sadie Switchblade rocks the vocals on the PEEPLE WATCHIN' side, and the queer grindcore party hosted by HIRS and friends fills out the louder side. 2016 was definitely the right year for this split to get more attention.

NOFX – "First Ditch Effort" LP (Fat Wreck Chords)
With the release of their tell-all book this year, NOFX got a whole lot darker and more serious, and this album continued that trajectory. Being able to hear the recently revealed stories of drug abuse, queer identity, and general fear for the future through the lens of song was a highlight for me, a fan of fifteen years.

DOA – "Fucked Up Donald" EP (Sudden Death)
Now as relevant as ever, this is concentrated 80s hardcore with no pulp. "Fucked Up Donald" takes from every traditional punk anthem and will unfortunately be very necessary going forward, "Not Gonna Take Your Crap No More" is snotty and visceral, and "The Cops Shot a Kid" is unfortunately present and future leaning in repeating *"There's gonna be a riot!"* I feel like this will be one of the early items on people's list when we look back at a "terrible period but good time for punk." I picked this up from the band two days after the election, and there was a foreboding mood all around.

HEARTLESS FOLK / RATS IN THE WALL – "Skeletal Twins" CD (Blacknoise)
FRAUDE / RATS IN THE WALL – "Estos Dias" CD (Blacknoise)
Both of these splits have awesome foldout art that make the CD-only format considerably less lame. I got to grab both of these while seeing RATS IN THE WALL open for CHOKING VICTIM with every crusty kid within a 100-mile radius in Oakland. I would have already been interested in the new project by Brad Logan (F-MINUS, LEFTÖVER CRACK), but with Eva Genie on vocals, I was hooked. With a full-length and these two splits under their belt, I expect to see them popping up a lot more in 2017. The split with FRAUDE from LA was only limited to 50 copies and is, as of writing this, not available online, so if you can hunt it down, do it! HEARTLESS FOLK made my "Bay Area bands I need to see soon" list with their half of their split. Up the punks 'n shit.

KITTEN FOREVER – "7 Hearts" LP (Atlas Chair)
This is three badass ladies switching between bass, drums, and vocals making fuzzy, pulsing punk noises. The frequent simul-chanting thrills me every time. Getting to see them control a crowd at Riot Fest in Chicago from the same stage as BAD COP/BAD COP and WAR ON WOMEN was a highlight of my 2016 musical existence.

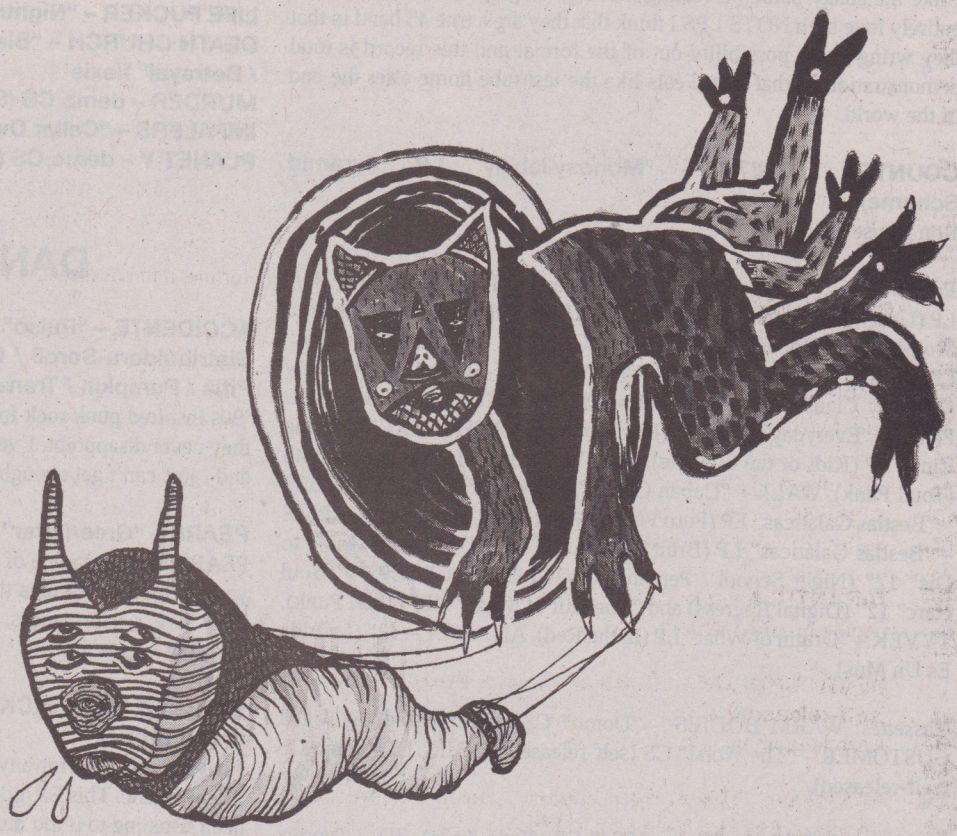
PANSY DIVISION – "Quite Contrary" LP (Alternative Tentacles)
In the year leading up to this album, Jon Ginoli kept telling me "It's not really a punk record…" as if I had expectations that they would suddenly go hardcore. However, this album is exactly what I wanted and expected. You can get older and smarter and still be fun and snarky. The three standouts for me are John again declaring his support for radical promiscuity while saying it's not necessarily his thing anymore on "Love Came Along," the polished and familiar PANSY DIVISION style of "He's Trouble," and the song that has been my politi-punk anthem of the last couple months, "Blame The Bible."

MALLWALKERS – "Dial 'M' for…" LP (Peterwalkee)
I still believe in what CHUMBAWAMBA was trying to do for 30 years, and though not nearly as crass, MALLWALKERS give me that same

commune-style dance party happy feeling. This is a late entry into my top ten, but it will help me sassy dance into the beginning of 2017 at least. I'll also always be a sucker for dual vocals.

AGAINST ME! – "Shape Shift With Me" LP (Total Treble)
I got to break my seven year or so gap of seeing AGAINST ME! live this year, and it was made greater by being able to see the songs off this album and the previous performed live. Laura Jane Grace fronts this record and holds the stage with a righteous energy that is noticeably fierier than any of the bands pre-2012 incarnations.

Side note: *The Spitboy Rule: Tales of a Xicana in a Female Punk Band* by Michelle Cruz Gonzales (PM Press), *MDC: Memoir from a Damaged Civilization: Stories of Punk, Fear, and Redemption* by Dave Dictor (Manic D Press), and *Tranny: Confessions of Punk Rock's Most Infamous Anarchist Sellout* by Laura Jane Grace (Hachette) came out this year. Read them.



LAYLA GIBBON

As always it's hard to summarize a year of listening with only ten records, there are so many LPs, cassettes, bandcamps and 45s that have gotten me through the dogshit reality that is our current epoch, here are my most listened to releases selected to represent 2016.

C.C.T.V. – "Rehearsal Live Recording" CS (self-released), "Practice Tape 3.6.16" CS (self-released), and "7" Piece of Paper & Audio Cassette Tape" CS (self-released)
Radical art punk music, incisive lyrics to think about, sick riffs to dance to, makes you wanna do something with your tired self. Plus a truly great live band.

LITHICS – "Borrowed Floors" LP (Water Wing)
The "Too Many Creeps" / SU TISSUE combo of my dreams, front person summons so many dreamy feminist art performative pasts while maintaining a total deadpan style that is to die for, the best dollar store 99 Records dreamscape of the decade.

HEAVY METAL – "Anti-Music Anti-Sense Anti-You" LP (Static Age)
The song "Television Addict" as a guidebook and life coach.

TERRY – "8 Girls" EP (Aarght!)
Not only a near perfect SWELL MAPS-ian pop song, a slicing incursion into the "radical" reality of the neoliberal "lean in" female politician reality in our click bait epoch…

THE WORLD – "Loser / Lullaby" flexi (Play Pinball) and "Managerial Material" EP (It Takes Two / Upset the Rhythm)
I am putting these even tho the flexi sounds like garbage. (The recordings are incredible-why on earth would they waste em on a flexi?!?! Disposable times we live in!) I love this band, their recordings don't quite match up to the live experience yet, but I love living in an era that I can go see a local group who evoke the MODETTES and maybe even the BODYSNATCHERS.

GARY WRONG GROUP – "Away in Heathen Darkness" 12" (Scavenger of Death)
Mutant soundscapes for aggrieved lovers of nothing. I heard this once and instantly sent off for it and it hasn't left my "new arrivals" pile since. Incendiary BOBBY SOXX vocals over disintegrating synth disgust.

JJ DOLL – "You Come First" EP (Katorga Works)
This record sounds like it was made in between confidence and nervousness in a way that creates a killer punk feeling, both stuck and free, with a desperate vocal delivery that feels right for this fucked up reality.

IN SCHOOL – "Cement Fucker" EP (Thrilling Living) / GOOD THROB – "Scum" EP (Thrilling Living)
I am putting these on the same line because they are both life transformative groups that seem to be shifting because of band members moving to other locations…The first IN SCHOOL EP didn't quite capture the total fuck you totality of watching them play for this psycho fan, and this does and it's so perfect and sick. Each song is total insurrection, furious vengeance and the true transgressive sound of feminist hardcore. GOOD THROB is simply one of the best ever, just the combination / chemical reaction of band members, the HONEY BANE meets NEGATIVE APPROACHness. All of their records have been perfect and this is no different.

NOTS – "Cold Line / T.V.O.D." 45 (Goner)
I like the shaky paranoid feeling that this 45 perpetrates, and while I entirely love both NOTS LPS I think that they are a true 45 band in that they wring every possibility out of the format and this record is total demonstration of that fact. Feels like the last tube home after the end of the world.

COUNTER INTUITS – "Monosyllabilly" LP (Pyramid Scheme)
Ron House for prez.

Runners up: NOTS – "Cosmetic" LP (Goner), TERRY – "Terry HQ" LP (Upset the Rhythm), COUTEAU LATEX – "Hostile Environment / Morphée" 45 (Goner), PELUQUERÍA CANINA – "Jovenes Promesas" LP (Going Underground), ON ON ON – "17 Spells" EP (Cashew / Fantasy Claus / John Steam / Rausch / Trim Tab Tapes), SACRED PAWS – "Everyday / Rest" 45 (Rock Action), NACHTHEXEN – "Ring Ring" EP (Kids of the Lughole), PATSY – "Eat It / Insidious Kind" 45 (Total Punk), WALL – "Cuban Cigars" EP (Wharf Cat), REPTOIDES – "Bestias Galáticas" EP (Puro Pedo / World Gone Mad), THEOREME – "Bestias Galáticas" LP (Bruit Direct), CC DUST – "Never Going to Die" 12" (Night School / Perennial), VIOLENCE CREEPS – "Soul Narc" 12" (Digital Regress) and "The Gift of Music" 12" (Total Punk), TYVEK – "Origin of What" LP (In the Red), ANXIETY – 12" (La Vida Es Un Mus)

Cassettes: WARM BODIES – "Domo" CS (self-released), TOUGH CUSTOMER – "The Worst" CS (self-released), OBJECTS – demo CS (self-released)

Reissues: SP CAOS – "Demo 1984" EP (Nada Nada), 3D – "Vortex #1" EP (Nada Nada), SHAGGS – "Sweet Maria / Missouri Waltz" EP (Light in the Attic), ANGRY ANGLES – LP (Goner), STICK MEN WITH RAYGUNS – "Grave City" LP (End of an Ear), "1,000 Lives to Die" LP (12XU) and "Property of Jesus Christ" LP (12XU), V/A – "Subnormal Girls" LP (Waiting Room), JUNGLE NAUSEA – LP (Water Wing), LANDLORDS – "Fitzgerald's Paris" LP (Feel It)

WILL KINSER

Best Big Records:
THE WAR GOES ON – LP (Adult Crash)
BLOOD PRESSURE – "Need to Control" LP (Beach Impediment / Even Worse / Way Back When)
NO TIME – "You'll Get Yours" LP (Phobiact)
S.L.I.P. – "Slippy When Wet" 12" (Sorry State)
CHROMA – "Cuerpos Dóciles" LP (Dê O Fora / Hysteria / Nada Nada)
HEAVY METAL – "Anti-Music Anti-Sense Anti-You" LP (Static Age)
DEATHRAID – "Eternal Slumber" LP (Agipunk / self-released)
TORTURE LOVE – "They Came Crawling" LP (Pressure Ground / Protagonist)
LA URSS – "Maravillas Del Mundo" LP (Discos MMM)
GREEN BERET – "Standing at the Mouth of Hell" LP (Side Two)

Best Small Records and Cassettes:
STRUTTER – "Will to Learn" EP (Beach Impediment / Static Shock)
RIXE – "Les Nerfs A Vif" EP (La Vida Es Un Mus)
WARTHOG – "Culture?" EP (Beach Impediment / Static Shock)
HEAVY TIMES – "Dancer" EP (Randy)
LIFE FUCKER – "Nightmare" EP (Static Age)
DEATH CHURCH – "Black Book Vol. 2" and "Inside Struggle / Betrayal" flexis
MURDER – demo CS (Sonic Terror)
IMPALERS – "Cellar Dweller" CS (Can O' Bees)
PLANET Y – demo CS (self-released)

DANIEL BECKER

ACCIDENTE – "Pulso" 12" (La Agonía de Vivir / Contraszt! / Distribuidora Soroll / Grita o Muere / In My Heart Empire / Pifia / Pumpkin / Tranzophobia / Walking is Still Honest)
'90s inspired punk rock from Spain. This band is so fucking good and they never disappoint. I've been listening to this album on a daily basis and I just can't get enough of it. Ten songs, zero bad ones.

PEARS – "Green Star" LP (Fat Wreck Chords)
PEARS have been one of my favorite new bands in the past couple of years. This LP captures the addictive energy this band carries during their live performances. Melodic punk rock choruses and heavy hardcore verses.

WITCHES WITH DICKS – "Not Just A Passing Season" 12" (Dead Broke)
I have a soft spot for any band that can combine political anger with catchy music. This EP did it for me and ever since I got to review it I've been listening to it too much.

USELESS ID – "State Is Burning" LP (Fat Wreck Chords)
USELESS ID is one of my all time favorite bands and they released their best work in over a decade this year with this one. For anyone who likes their punk rock polished, angry, and emotional all at the same time.

G.L.O.S.S – "Trans Day Of Revenge" EP (Nervous Nelly / Sabotage / Total Negativity)
They say the best hardcore bands are the short-lived ones and with this band I could not agree more. In my opinion, some of the angriest and rawest D-beat to come out this year coming from the heart. Their influence and importance in today's punk and hardcore scenes is undeniable and even though they only released 2 EP's, in my opinion they will be remembered as the sound of a generation.

MOOM – "Second EP" on "Double" EP CS (self-released)
Killer powerviolence / sludge from Tel Aviv, Israel. Four songs in four minutes—the way this shit is supposed to be.

DFMK – "7 Canciones Sobre Un Individualismo Radical" EP (La Escalera / Get Better / Sex Sheet)
These punk-n-rollers from Tijuana are fucking insane. This EP has 7 tunes bursting with raw energy and leaving no hostages. I also had the opportunity to see these guys twice this year, once in Oakland and once at Tijuana Zine Fest and they were fucking incredible. Super nice dudes also!

RIXE – "Les Nerfs A Vif" EP (La Vida Es Un Mus)
This band is so fucking good. I was totally obsessed with their first release *Coups Et Blessures* last year and was insanely bummed when I had to miss them in the Bay earlier this year. French Oi! at its finest!

THE ORIONS – "Lightning Stroke Twice" LP (Chompi / Crapoulet)
Instrumental surf from the Middle East. After releasing a tape on Burger Records two years ago, this is the band's first full-length and it's one of the most danceable and enjoyable albums I've heard this year.

DECENT CRIMINAL – LP (Dumptruck / Endless Bummer)
Santa Rosa melodic punk rockers, Decent Criminal, put out their debut album this year and it's really fucking addictive!

CAROLYN KEDDY

MY NAME IS JOE – "Stories Of Our Cities" LP (MNIJ)
Intellectual songs sung by a scruffy beer drinker who will get under your skin. His songs do too. This is the sound of the San Francisco of my past, present and future. Such a great album. A great live band too.

THE LOPEZ – "Kill Your Selfie" EP (self-released)
Distorted, messy garage punk dance music. So damn catchy. I love it.

CHROME REVERSE – "Do What?" EP (Kizmiaz)
French garage rock with '60s rockabilly swing. Plus a sassy female singer. C'est magnifique.

OS COURETTES – "Introducing The Selvagem Os Courettes" 45 (Bachelor)
Two super catchy '90s style garage rock tunes. It is fantastic.

THE SUBURBAN HOMES – "Are Bored" 12" (Total Punk)
Super catchy lo-fi punk from the UK. Sounds like some lost '80s recordings. Amazing.

PELUQUERÍA CANINA – "Jovenes Promesas" LP (Going Underground)
Garage-y, but with a post-punk-ish-ness. Anthemic and catchy. Excelente.

MISS DESTINY – LP (R.I.P. Society)
A tough girl group with attitude. The tunes are catchy and raw. Wonderful.
(RIP Society, ripsocietyrecords.tumblr.com)

PRIMITIVE CALCULATORS – "I'm Fucked / Bad" 45 (Emotional Response)
Last year I was pretty shocked to choose a reunited band's record as one of the best of year. I'm doing it again. "I'm Fucked" is just so nasty, but really catchy. Classic.

SHIVAS – "I've Had Enough / So It Goes" 45 (Casino Trash)
Two fuzzy, dreamy lo-fi garage rock tunes. They just sound so nice.

HEAVY METAL – "Anti-Music Anti-Sense Anti-You" LP (Static Age)
The record title says it all. Primitive post-punk-ish sounds from Berlin. Lots of feedback and attitude. Awesome.

AL QUINT

No one wants to read yet another intro about how shitty a certain year was but, alas, 2016 really, really sucked. Two friends of mine—Brandon Ferrell and Shawn Wenzel—passed away last year, as did some other people I was acquainted with, including John Stabb and Barker Gee. Good people, all of 'em. Then there's what happened in early November. You can read more about that in my regular column this month but I will say I really dread what could happen. At least on a personal level things are tolerable and I always try to stay cautiously optimistic. What else can ya do? And there's still lots of good punk rock to help me (and many of you, I'd imagine) get through it.

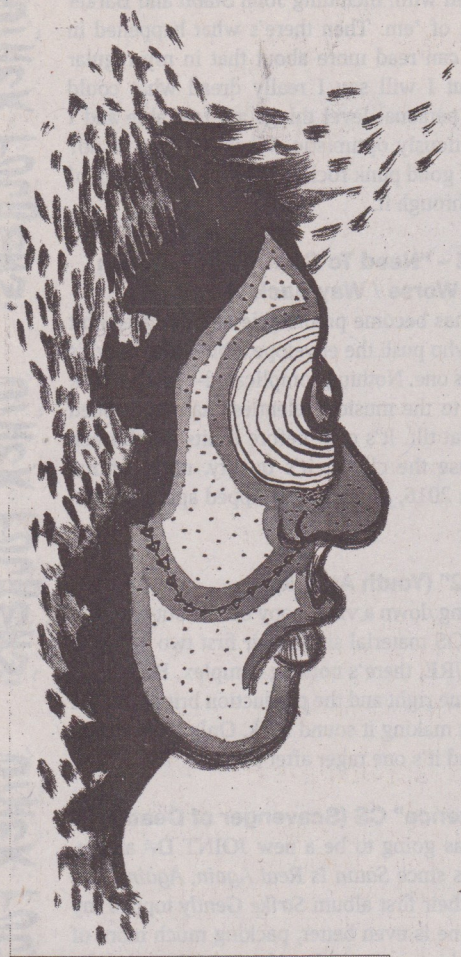
BLOOD PRESSURE – "Need To Control" 12" (Beach Impediment / Even Worse / Way Back When)
As much as hardcore has become predictable and perhaps a bit stale, there are bands who push the envelope a bit—Pittsburgh's BLOOD PRESSURE is one. Nothing complicated—loud as fuck rage, from the vocals to the music's relentless nature, imbued with a Swedish / D-beat tilt. It's over before it hits the thirteen minute mark but to use the cliché, it's quality, not quantity. Best live band I saw in 2016, as well, who ripped apart the late, lamented Boiler Room.

REPOS – "Poser" 12" (Youth Attack)
A pain in the ass tracking down a vinyl copy of this but worth it, as this is the best REPOS material since their first two 12"s. As with BLOOD PRESSURE, there's nothing complex. Blistering, aggressive hardcore done right and the production brings out the band's ferocity without making it sound slick. Only a few songs top the minute mark and it's one rager after another.

JOINT D≠ – "Intelligence" CS (Scavenger of Death)
I didn't know there was going to be a new JOINT D≠ album, as it's been a few years since *Satan Is Real Again, Again*. That was a fine effort (and their first album *Strike Gently* topped my list in 2012) and this one is even better, packing much more of a wallop. A burning and intense sound, with a complexity in the arrangements while maintaining a straightforward forcefulness. I love the clever nod to the SWELL MAPS on two instrumental passages, "The Weather ///" and "/// The Leather," the titles of which come from that band's "Vertical Slum." "Atlas Rote" is a nice little dig at Ayn Rand, reinforced by a burning copy of *Atlas Shrugged* on the cover. Just available as a tape or in the digital format for now, although Sorry State is doing a vinyl pressing in 2017.

QUANGO – "Fatality" 12" (Danger)
This is technically a 2016 release, although the songs were originally released in demo and 7" forms in 2013 in a few different configurations. Got that? Anyway, there's a certain sepia-toned quality to the songs here—an aged, vintage feel. The title track is a total earworm, a stinging guitar hook accompanying a spoken word narrative about someone getting hit by a train. Punk and post-punk mixed together, in glorious low fidelity, inspired by SWELL MAPS, BUZZCOCKS and JOY DIVISION's WARSAW era. A heady bash throughout.

NANDAS – "Exo" EP (Toxic State)
This NYC band has the CRAZY SPIRIT / DAWN OF HUMANS sound down pretty well. Four quick songs with buzzing guitar and bass and thumpa-thumpa-thump drums, presented with barbed-sounding production. One slight change is Anahit's vocals are breathier than on their 2014 demo. While some of the musicians who developed this sound are moving on to other things, NANDAS keep it alive.



MONGOLOID – "Plays Rock And Roll" LP (Deranged)
Rock and roll is kid of a misnomer, although MONGOLOID's brand of hardcore punk does have a slight rock'n'roll undertow, if you count the "Louie Louie"-ish intro and rockin' fervor of "Slam Pig." If anything, there's a POISON IDEA tilt to this Portland band's sound and Sam's vocals echo Jerry A's. It's all done with gleeful, chip-on-the-shoulder malevolence.

LUMPY AND THE DUMPERS – "Huff My Sack" LP (Lumpy / La Vida Es Un Mus)
I was laughing like a junior high kid when I saw the album's title and cover. LUMPY's 12" debut (besides the singles comp) revels in its bad attitude, driven by Marty's nasally vocals and a prickly (sorry) sonic dust cloud. Brief, thorny blasts save the epic "Spider Bite" and moody, nasty cover of the somewhat obscure UK band SLIME's "Loony," a band that included the DAMNED's Captain Sensible. Scabrous punk at its best.

NOTS – "Cosmetic" LP (Goner) / "Cold Line / T.V.O.D." 45 (Goner)
Memphis's NOTS conjure up a scintillating concoction of post-punk and cold wave on their second album. Percolating compositions with synth washes, guitar effects and sarcastic vocals. This isn't a goth revivalist unit by any stretch. The best qualities of the band come together for the 7+ minute mind-numb of "Entertain Me." There was a single released beforehand, with a different, slightly more minimalist take on album track "Cold Line," backed with a driving, repetitive cover of the NORMAL's "T.V.O.D." and that's also worth seeking out.

LEISURE WORLD – demo CS (self-released)
LEISURE WORLD are a band who don't really fit any sort of set hardcore or punk genre. Their seven song demo has them carving out their own path, with sputtering and frayed guitar licks and a manic intensity topped off with nightmarish vocals. Outsider hardcore? Yet another genre? Just listen to the demo. They make their own nervy sort of noise, with the axe-mangling accompanied by a thick, propulsive bottom end. It's kind of along the lines of what BILL BONDSMEN or NASA SPACE UNIVERSE do and one can hear some PISSED JEANS-ish touches, as well. The gut-punching recording brings out those attributes in bold, head-grabbing relief.

DAUÐYFLIN – "Drepa Drepa" EP (Erste Theke Tonträger) / demo CS (Paradísarborgarplötur)
This mostly-female Icelandic band includes three members of BÖRN, but instead of that band's goth emanations, this is a thornier, abrasive punk take. I might give the edge to the 7" but the demo is also worth your time. Screaming vocals that could wake the dead and an unholy, feedback-laden musical attack. "Elthrellir" is punctuated by a sinister laugh and the atonal sax squall for "Við erum Dauðyflin" is also quite jarring, in the best possible way.

BEN TROGDEN

Ben Trogden makes the fanzine NUTS! *and plays in Vanity and JJ Doll.*

MOMMY – "Songs about Children" LP (Toxic State)
Really the most unique, important, current punk band. Bass and drums slam poetry, performed by a cocaine butterfly!

SUBVERSIVE RITE – demo CS (self-released)
Sounds like '80s British HC but not derivative. She got a great voice and I love the solos, the little frills and shit.

BLUE DOLPHIN – demo CS (self-released)
This is music made by truly beautiful people. I imagine their lives are wonderful. They all live together on a ranch. They wear cowboy hats and khaki shorts with cowboy boots. They spend their time counting flower petals and staring up at the clouds in the big blue Texas sky. They are painting their nails and keeping shade underneath the largest sunflowers you've ever seen.

BAD NOIDS – "Into the Future" off of "It's A Doggie Bag World" EP (Feel It)
The other songs on this record aren't as good! I'll tell it to their faces, I don't care. But this is the jam! This song is great! It's like shitty Stooges!

TRIAGE – "Power Beat" EP (Larry Tony Produzioni)
Cool ass punky metal. Maybe actually not punk at all, and def not metalcore, but very metal and hardcore. It's fast and tough. These people are nerds. They know how to tell a good riff from a boring one.

WARTHOG – "Culture?" EP (Beach Impediment / Static Shock)
Yo, these fuckers are crazy.

UNISEX – "No Que No" song off of demo CS (Silenzio Statico)
This song is beautiful. Her vocals are a lil naive sounding and sung slow, but warm, and the music is catchy and fast. It's salty and sweet, like peanut butter and jelly, like Diet Coke and a Big Mac.

This year I also enjoyed: THE WORLD, NANDAS, CONSPIRACY, BLAZING EYE, PRISON POSTUMO, NANCY, LOWER SPECIES, and PMS 84

Hello to every honest punk metal hardcore freak rock'n'roller everywhere. Rest in peace to those who've passed on to the next plane. For those still around, we gotta stick together 2017. Write me: PO Box 1959 NY, NY 10013

EMMY

Emmy lives in Columbus, OH and makes Cretins of Distortion.

Another year of punks safety pinning their eyes shut in an attempt to not absorb any new energy or creativity. Another year of hardcore kids feeling so little they don't even notice the drool pouring out of their mouths until it lands on their Nikes. Jesus Christ, people, let punk grow or let punk fucking die already.

They told me to pick my ten favorite "Punk" records of 2016 and but I only liked one "Punk" record.

HEAVY METAL – "Anti-Music Anti-Sense Anti-You" LP (Static Age)
"THE KID IS HOME HYSTERICAL BECAUSE HER DOLL JUDY HAS BEEN DECAPITATED."

CHRISTINA PAP

Christina is an MRR *columnist from Toronto by way of Cleveland by way of Australia. She sings in VANILLA POPPERS and runs Blow Blood Records.*

It's coming to the end of what a lot of people have declared a pretty terrible year, and here I am presenting to you right here, right now, the *absolute* top ten punk products that have been gifted to us scumbags throughout these pre-apocalyptical 365 days. Most of that sentence was accurate, except that this list is not absolute and more so just some stuff I enjoyed listening to with the rest not fitting into the allocated spots, or I didn't even hear it because if I did I might be like "Holy shit—hands down going in my top ten for the year!" Well, I didn't and this is what I got. 2017 doesn't look like it's going to be much better but have a good time but take care of each other, y'know? Whatever, here's a list.

URANIUM CLUB – "Who Made The Man? / Small Fry" 45 (Lumpy / Static Shock)
Why is this at #1? Something had to be up here, right? And I can't seem to get enough of the MINNEAPOLIS URANIUM CLUB BAND, particularly both songs on this 7" which just precedes the release of a 12" on Static Shock / Fashionable Idiots. It's catchy and drawn out and they don't sing too much (people are always yap yap yapping, am I right?). When they do, although their stuff is upbeat, they still don't seem too happy about life. Sounds like DEVO with less synth.

UROCHROMES – "T.O.A.P." EP (Lumpy)
It's kinda dirty and shameful. Noisy, like they couldn't give a fuck whether you know what's going on or not but there's a big garage and snotty aspect lingering around so when you figure out what is going on you just wanna flail all over the place. They replaced the drum machine with an actual person but they all live on different sides of the country now so I don't know what's up with them. Good record nonetheless.

THE COWBOYS – LP (Lumpy)
Yup, another Lumpy release. A compilation of previously released material recorded a few years ago but Lumpy put this one out this year so it still counts! It's like the off-milk of rock'n'roll—it's good but something's not quite right…but in a good way, not an off-milk way.

BULSCH – "Tartington" CS (Saucepan)
You all know I was going to put something Cleveland on this thing and here it is. PERVERTS AGAIN *Our Big Party* LP was released in 2015 so this was my next pick. Short songs sounding like charging Oi!-tinged punk. Sounds a lot like NY's MURDERER but I think that was more coincidence than anything. They're three mean kids singing in unison in their own made-up language—*their own made-up language*—and I know you'll listen to this and be like "What the fuck is this shit?" It's great, that's what it is. I love BULSCH. Out on the Cleveland specific label, Saucepan Records!

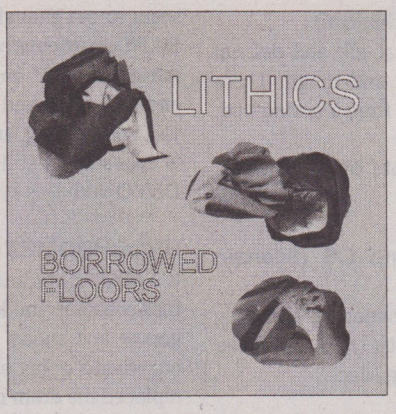
BEACH IMPEDIMENT RECORDS
I put the label down because everything Mark has released this year has been killer!! Also a sneaky way of fitting a bunch more releases into this Top Ten: OMEGAS, WARTHOG, BLOOD PRESSURE, STRUTTER, and a CONCEALED BLADE record coming soon too! Cool it, Mark, you're on fire.

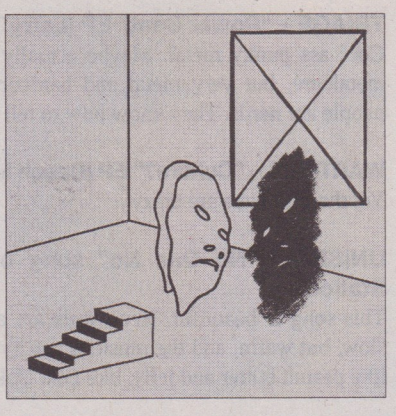
GROTTO – "Manic Evil" EP (Pissfart)
They hang in the Melbourne punk scene but play metal in the vein of CELTIC FROST mixed with some really depraved feelings. The demo cassette was goofier (it was called *Pink Sock…*) while this 7" completely eradicates any humor to fall down and blast guitar in the depths of hell. This record is fucking amazing, but they broke up right before it came out. RIP.

TYRANNAMEN – LP (Cool Death / Static Shock)
I'd been waiting for this for a few years and was stoked when I finally saw and heard it at fruition. They were a lot of fun live (and I'm sure still are). Their tunes embody an Australian sound of upbeat "dole wave" and dirtier power pop love songs—basically songs that a lot of different punk scenes can appreciate.

DARK THOUGHTS – LP (Drunken Sailor / Stupid Bag)
Fun, simple three chord punk with a big pop aspect but just enough for me to love it and not enough for me to write it off as lame and boring (I don't dig pop punk, is that a crime?). Saw them at *Not Dead Yet* and thought it was cool, been spinning this

OTHER FUCKERS OTHER FUCKERS OTHER FUCKERS OTHER FUCKERS OTHER FUCKERS





record a lot since. Don't know much about them but they're from Philly and Jim is a good dude. End.

SIEVEHEAD – "Buried Beneath" EP (Static Shock)
Relatively new post-punk band, three songs on this 7" to follow up an LP and EP release in 2015. Life is pain with small bursts of light. Dark music that makes you feel like things are okay even when you're forever falling down the rabbit hole and never able regain your feet in this stupid world.

LEMONADE – demo CS (self-released)
WARM BODIES – "Domo" CS (self-released)
Two different bands, one slot because there's no room for a #11 in this list. Different styles of punk, but looking forward to upcoming releases from both of them!

ERIKA ELIZABETH

Erika Elizabeth is an MRR *columnist and the host of the radio show* Futures and Pasts. *She plays in Portland-based Dr. Identity.*

FOSTER BODY – "Moving Display" LP (Diabolical)
FOSTER BODY rely on stark contrasts, with vocals that go from nervously hiccuped to desperately yelled, cut-up asymmetrical rhythms anchored by elastic bass lines, and caustic, atonal no wave clang giving way to minimalist stop-start art-punk stutter. Truly anxious sounds for some truly anxious times.

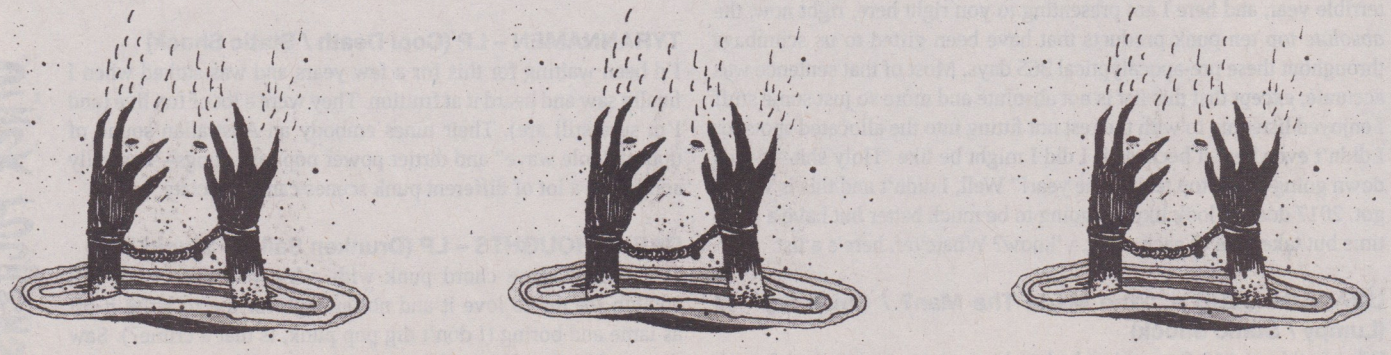
LITHICS – "Borrowed Floors" LP (Water Wing)
Needles-and-pins guitar lines jabbing and competing for space with a perfectly synchronized bass / drums throb and coolly detached vocals that drift somewhere between the twin inspirations of Alison Statton of YOUNG MARBLE GIANTS and Vanessa Briscoe of PYLON. Probably the best post-punk record to come out of Portland since JUNGLE NAUSEA, and I really mean that.

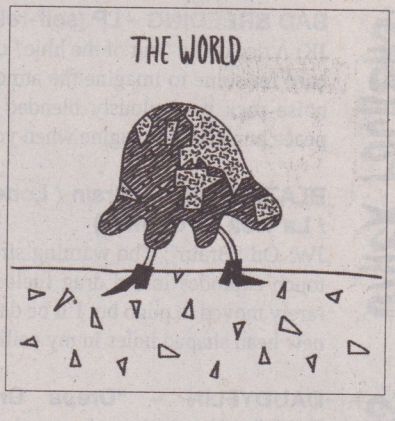
MARBLED EYE – CS (Melters / self-released)
Mannered, tightly-wound early '80s-indebted post-punk with a knotted pop sensibility (think JOSEF K or the FEELIES on opposite sides of the Atlantic) to soften some of the straight lines and sharp angles. Spindly guitar chime, disaffected monotone vocals and frenetic push-pull rhythms are all laid out with a grid-like precision, while never sacrificing the warm and borderline jangly melodic underpinnings that make these five songs so hauntingly affecting.

NAIL POLISH – "Authentic Living" CS (Help Yourself)
Seattle's NAIL POLISH respond to the vacuousness and sterility of the modern tech-facilitated catalog lifestyle with some tense, panic-ridden post-punk that cuts with switchblade urgency, with stabbing, serrated guitar lines, pummeling bass / drums rhythms that would completely fracture if they were pulled any more taut, and twin vocalists shouting their anxieties about the shifting urban landscape and the homogenous society of the spectacle that populates it.

NOTS – "Cosmetic" LP (Goner)
NOTS's choice to cover the NORMAL's "T.V.O.D." on the single that lifted this LP's "Cold Line" for its A-side couldn't have been any more appropriate, with the band continuing to move further beyond their early wiry, ramshackle punk leanings and into even darker, more dystopian and synthed-out post-punk depths than they had first hinted at on their killer *We Are Nots* album back in 2014. Pair this one with a battered J.G. Ballard paperback in your pocket.

PRIMETIME – "Going Places" EP (La Vida Es Un Mus)
I loved the first PRIMETIME single, which I thought painted a fairly convincing picture of what the first ELASTICA album might have





sounded like if they had lifted their songs from the AU PAIRS and DELTA 5 rather than WIRE and the STRANGLERS. For this second go-round, they've toughened up their angular slash and burn pop with an even grittier garage-punk snarl, spitting out genius lines like "*if I'm a pervert / then you're a stain on my dirty mind*" in sub-two minute anthems for insurrectionary girl gangs the world over.

RAKTA – "III" LP (Dê O Fora / Iron Lung / Nada Nada)
Bleak, monochromatic sounds of post-industrial urban decay. The smoke machine that RAKTA had on stage when I saw them over the summer might as well have been a legitimate fourth band member, creating a dense, hazy fog that perfectly blended into their hypnotic musical labyrinth of spectrally chanted vocals, primal tom-heavy drums, pulsing infinite loop basslines and psychedelia-spiked electronics. Months later, and I can still sense that enveloping vapor while listening to this LP.

THE SHIFTERS – "Creggan Shops / Captain Hindsight" 45 (It Takes Two)
Two songs lifted from the SHIFTERS' excellent (and tragically limited in quantity) 2015 debut cassette, with a deadpan male / female vocal pairing and minimalist rhythmic repetition, repetition, repetition that definitely has antecedents in the FALL's early glory days (*Live at the Witch Trials* through Hex *Enduction Hour*, if you're keeping score). But they're equally capable of twisting their sound into a fractured, low-fidelity pop sprawl that takes some further cues from the scrappy, rough and tumble sounds of the early-to-mid '80s Flying Nun Records catalog, with that particular synthesis of inspirations serving as an implicit reminder that the FALL had, in their heyday, managed to conquer the Top 20 charts in New Zealand.

TERRY – "Terry HQ" LP (Upset the Rhythm)
When it came to ragged DIY pop in 2016, Australians definitely did it better, and TERRY might have been the best of the bunch. A supergroup in the truest sense of the term, featuring some of the minds responsible for the likes of the UV RACE, DICK DIVER, EAST LINK, TOTAL CONTROL, and BITCH PREFECT (that's the short list), equally capable of nailing shambling, early MEKONS-esque post-punk ("Don't Say Sorry") and nudges in the direction of mid-'80s Kiwi-pop dreaminess ("Third War"). Also highly recommended: their *8 Girls* 7" on Aarght!

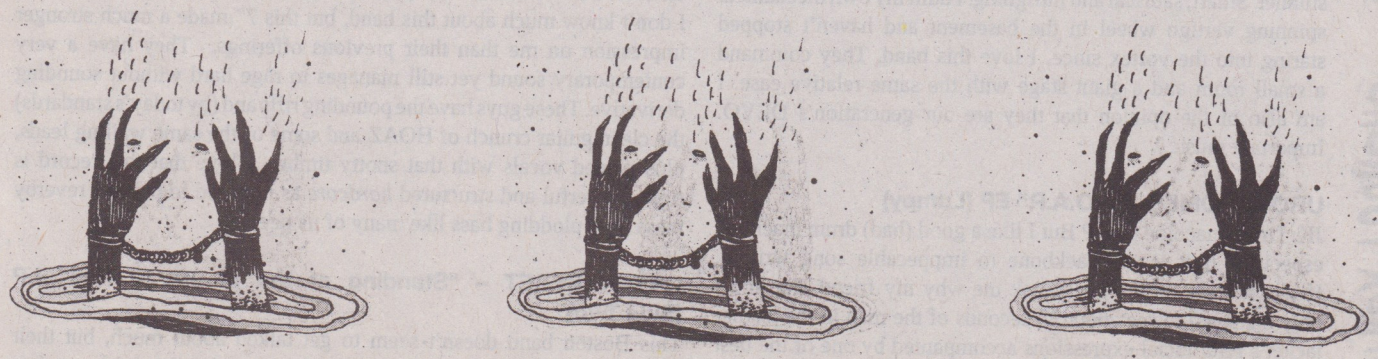
THE WORLD – "Managerial Material" EP (It Takes Two / Upset the Rhythm)
Even though it's been 36 years since ESSENTIAL LOGIC gave us "Music Is A Better Noise" and DELTA 5 gave us "Anticipation," this debut single from the WORLD convincingly suggests an alternate reality where all calendar pages had simply ceased to turn after 1980. Fuck art, let's dance.

Quick shout out to a couple of A+ reissues and compilations in 2016: PHANTOM FORTH – "The EEPP" LP (Dark Entries), JUNGLE NAUSEA – LP (Water Wing), THE TERMINALS – "Uncoffined" LP (Hozac), VISITORS – "Poet's End" LP (Telephone Explosion), V/A – "Household Shocks" LP (Dark Entries), V/A – S"ubnormal Girls" LP (Waiting Room).

IRON LUNG RECORDS

We Know What We Like.

ANXIETY – 12" (La Vida Es Un Mus)
JK: You can almost smell the gloves...and the fear sweat from the moment Michael utters the words, "It's cold outside." The musical equivalent of anticipating a glass in the face and then getting glassed in the face. Glasgow smiles for miles. A major highlight of this year's excellent Static Shock Fest.



OTHER FUCKERS OTHER FUCKERS OTHER FUCKERS OTHER FUCKERS OTHER FUCKERS

BAD BREEDING – LP (self-released)
JK: A decidedly "out of the blue" classic in every way. It may be hard for some to imagine the atmosphere and rhythm of classic noise rock meticulously blended with the hooks of '80s UK peace punk. Why imagine when you can actualize?

BLAZING EYE – "Brain / Lonely Corpse" 45 (Overdose / La Vida Es Un Mus)
JW: On "Brain": The warning siren of feedback at first needle touch explodes into a drug fueled 97 second fever loop. I am rarely moved to pogo but I'll be damned if there aren't seventeen new head shaped holes in my ceiling.

DAUÐYFLIN – "Drepa Drepa" 7" (Erste Theke Tonträger)
JK: Iceland is a land of total darkness and absolute light. A place to discover a full range of emotion. DAUÐYFLIN is a band with a full range of emotion, but mostly pissed-off rage. Iceland is a bleak land. Very beautiful. Small population. Full of tourists. Very expensive. What better record to represent such a unique, isolated culture?

THE DOUBLE – "Dawn of the Double" LP (In The Red)
JK: A singular vision. BO DIDDLY meets GLENN BRANCA? VENOM P. STINGER. Jim White *is* true intelligent design. Meditative yet aggressive. The static skill of the drums propel the pure rock'n'roll that is the guitar non-riff. Perhaps too much art for the soap in hair crowd. Expand your hairspray.

SUNSHINE WARD – "Order" 12" (Feral Ward)
JW: Tight, ferocious and flawlessly executed TOTALITÄR style D-beat with a tasteful vein of Boston boiler room hardcore raging just beneath the surface. Really gets my Kång fists pumping and my protest bricks flying.

TVTV – "I'm Trouble" EP (Episode Sounds)
JW: KBD style rock'n'roll attitude punk with fantastic atmosphere from Tokyo. Picture TAMPAX if they were an able band mixed with a matured LUMPY listening to the second FUNCTIONAL BLACKOUTS and first KILLING JOKE LPs. Fucking great. Can't wait to see what else this band does. Maybe they will do nothing and disappear. Gotta stay true to that obscurity compulsion. Thank you for dropping this crumb for me to find in the meantime.

URANIUM CLUB – "All Of Them Naturals" LP (Static Shock)
JW: I thought I liked this band a lot before but this new record is a robotically tight and delightfully warped new wave punk stunner. Smart, satirical and intriguing. I built my own mechanical spinning vertigo wheel in the basement and haven't stopped staring into the vortex since. I love this band. They command a small room and a giant stage with the same relative ease. I am also of the opinion that they are our generation's DEVO. Important music.

UROCHROMES – "T.O.A.P." EP (Lumpy)
JK: Drum machine punk? But I like a good (bad) drum machine, especially if it is the backbone to imppecable song writing. If you see me on the street, ask me why my friend, Pat and I only managed to see about 38 seconds of the man in the leather jacket's feral facial expressions accompanied by one of the best drummers in the biz.

WOUND MAN – "Perimeter" LP (Painkiller)
JW: When I listen to this I have to stop whatever I am doing and just let it take me over. I can't be bothered with whatever triviality was engaging me prior. This sound is too important. Perimeter is transcendent. Engulfing. I channel an inner beast, a primal violent urge to smash everything to dust. I barely got this typed before this stupid computer fell victimk,llo. l....ilo.lo;. eszszsqw kllo.lp;o.

FELIX HAVOC

Felix Havoc is a longtime MRR *columnist, volunteer at Extreme Noise, and proprietor of Havoc Records.*

PURE DISGUST – LP (Katorga Works)
Outstanding hardcore from this DC band. A lot of hardcore bands choke when it comes time to follow up 7"s with an LP but this one is solid start to finish. I got a kick out of the fact that they listed their ages on the insert, the youngest member being seventeen. While this is not an uncommon age for someone in a hardcore band it is both reassuring and depressing to me that when this gent was born I was already thirty and well on my way to being washed up.

VAASKA – "Futuro Primitivo" EP (Beach Impediment / Vox Populi)
This band keeps getting better. Rampaging D-beat hardcore, probably the best American band in the genre, the only other real contender for said title being WARCRY.

BLOOD PRESSURE – "Need To Control" 12" (Beach Impediment / Even Worse / Way Back When)
Probably my favorite record this year. Just powerful hard-hitting hardcore with angry vocals that reminds me a bit of labelmates AJAX. No hidden messages, just aggressive and powerful music. This record is just everything I love about hardcore—there's no artsy posturing, no reverb on the vocals, no flanger, no goth / post-punk, no grind, no garage rock, just burly catchy riffs, speed and anger. "Smart Punks" used to call this Dumb Hardcore. Smart Punks are long gone but hardcore still rules.

STRUTTER – "Will to Learn" EP (Beach Impediment / Static Shock)
Very contemporary-sounding, but still solid hardcore on this record. Has a clean guitar sound with some flanger and reverb on the vocals, jerky riffs, vague artwork. It's really the same skeez as a lot of bands these days, but gets back down to earth with solid hardcore vibes enough to keep it in the streets and out of art school.

WARTHOG – "Culture?" EP (Beach Impediment / Static Shock)
I don't know much about this band, but this 7" made a much stronger impression on me than their previous offerings. They have a very contemporary sound yet still manages to rage hard without sounding derivative. These guys have the pounding riffs and (by today's standards) the clean guitar crunch of HOAZ and some of the same wailing leads, plus pained vocals with that snotty timbre. I love that this record is tight, powerful and structured *hardcore* as opposed to being a reverby mess over plodding bass like many of its peers.

GREEN BERET – "Standing at the Mouth of Hell" LP (Side Two)
This Boston band doesn't seem to get talked about much, but their releases are always great. Like some of the best bands of the past few

years they mix the traditional hardcore styles of their hometown with '80s Euro HC for a powerful concoction.

G.L.O.S.S. – "Trans Day of Revenge" EP (Nervous Nelly / Sabotage / Total Negativity)
Follow up to the demo 7"—I guess this band got a lot of publicity and then broke up. Regardless, I think I like the demo 7" a bit better, but this is solid, angry raw hardcore.

CHAOS UK – "Shit Man Fucker!" EP (540)
I am a lifelong fan of this band. Their style has gone through a few transitions over time, but I've always stuck with them. This record brings me back to the era of the split with EXTEME NOISE TERROR and the SHORT SHARP SHOCK. Two fingers in the air punk rock!

FRAMTID – "The Horrific Visions" EP (Brain Solvent Propaganda / La Vida Es Un Mus)
Japanese powerhouse returns with a new 7". Always quality blown out hardcore from this outfit.

MARTYRDÖD – "List" LP (D-Takt & Råpunk / La Familia / Southern Lord)
I think most people in Sweden who get into punk start off on Trallpunk bands like ASTA KASK. They internalize these melodic overtones that permeate Swedish hardcore. At the surface MARTYRDÖD is playing blackened crusty kång. But this record has so much melodic guitar, it's almost too much at some points—that doesn't keep it off the list though.

JUSTIN BRIGGS

Justin Briggs runs Warthog Speak Records.

I… blah blah blah blah… Hardcore punk… Blah blah… Trends… Blah blah blah… 2016 was a… Blah blah blah blah blechhhhhh. This year, amongst mountains of endless global heartbreak and gloom the mosh part was killed by hacks.

In alphabetical order…

ARMS RACE – "New Wave of British Hardcore" LP (Painkiller / La Vida Es Un Mus)
Something about the ARMS RACE 7" never did much for me. It was pretty good but I didn't have what I was looking for in it. Take that how you will. This new 12" on the other hand, has got "it," and got it in spades. It's sturdier, it's meaner, and it's a really hard, ugly record.

AUSENCIA – "Cuantas Vidas" CS (Verdugo Discos)
The band responsible for the catchiest hooks of 2015 comes through with a perfect follow-up. It helps the way I view this band to see that members are involved in the betterment of their community and not just talking a good talk. So, so good. Hopefully one of these times that AUSENCIA shows up in the Bay there *isn't* a reason that I can't make it. Love this band and I am going to assume all of their output will continue to be gold.

BLAZING EYE – "Brain / Lonely Corpse" 45 (Overdose / La Vida Es Un Mus)
BLAZING EYE released a couple things this year but the *Lonely Corpse* two-songer is definitely my favorite. Skeleton-shaking and fucking pissed. Just what you should come to expect from L.A.'s finest and a top-tier live band.

BLOOD PRESSURE – "Need to Control" LP (Beach Impediment / Even Worse / Way Back When)
I started kicking myself for not being able to make it to either of the two BLOOD PRESSURE shows on the Sunday of DEATH SIDE weekend in New York even before the early show started. This band easily medals where current groups playing in the classically American hardcore style is the event at hand. (You don't need to know who the other two medalists are because they released no records this year.) BP rules for certain. Someday, hopefully, they will make the trip west.

EXOTICA – "Musique Exotique #01" CS (La Vida Es Un Mus / self-released)
What a great fucking demo. Opens with a gnarly bass tone and proceeds to yo-yo through five *flawless* tracks of grimy and battered noisy hardcore punk, clutching the best elements of early CHAOS UK in hand as the band recklessly careens off the medians, guard rails, and back again. Gimme gimme more.

THE GERBILS – "Dead Detroit" LP (Lysergic Sound Distribution)
As the well of "unearthed recordings from the heyday of hardcore" nears a session or two away from being a shriveled raisin, when I was gifted this LP of previously mentioned unearthed recordings from 1982 by a never-heard-of-em band it held little to no expectation for me—I think I even waited a couple weeks to spin it. But this one is actually a stunner. Seventeen tracks of bratty Midwestern hayseed hardcore from a time when the worst of the genre was as good as or better than some of the best doing it now. The GERBILS do manage to throw a synth into the mix here and there with better results than you probably think. Highly *highly* recommended for the fiends of early '80s US hardcore. Members

went on to play in PITTBULL, LAUGHING HYENAS, shitty-era NECROS, and the current line-up of NEGATIVE APPROACH.

LACERATE – demo CS (self-released)
This one completely flipped my wig. Crazy hardcore punk from Cleveland with more of a current-ish Texas (IMPALERS / CRIATURAS) -meets-Sweden (TOTALITÄR / SKITKIDS) vibe. Absolutely raging, unquestionably catchy, and riffs for fucking days. If any LACERATE members are reading this, I will put out your record. This tape is next level great.

SEM HASTRO – "Rancor a Cidade" EP (Hysteria)
The Furious Years of D.C. / SP Hardcore have arrived and this SEM HASTRO EP—which is actually the only entrant—takes me to some classic Italian HC sounds with a breakneck thrashing, hardcore meltdown from these wild ones. This EP only exists as a limited show-only version so far, and I normally wouldn't put a "pre-release" record in this list but this came out way back in May, so it gets the pass and when the regular version does, the stiff necks of the remaining forward-looking heads will surely turn. This thing sounds pissed.

SP CAOS – "Demo 1984" EP (Nada Nada)
The bastardo behind the Nada Nada empire deserves an award for freeing the complete chaos and utter madness of this Brazilian band's 1984 demo from the sands of time and setting it free to the thirsty mutant ruido-junkies of the world to freebase. What a mess, in the most beautiful and pure way.

ALIENATION – "2016" EP (Warthog Speak)
You may have noticed that this one is out of alphabetical order? That's because I'd think it's pretty bad form to put a record that you yourself released in the top slot of a best-of list, in any order. But based on facts I couldn't leave this record off the list under any circumstance, as it's the number-three best record that I have *ever* heard in my life. Yes you read that correctly. *The third best record of all time.* (Only falling short of *Pick Your King* and "Chunks / So Ends Our Night.") Understandably you have doubt, and I get why, but I couldn't care less. I've been at this for a long time, and for a record to come along in 2016 that captures literally everything that I am drawn to in hardcore music in one devastating thirteen-minute salvo is fucking insane. An astonishing record, and going off how much ALIENATION kicked it up from last year's 12" into this 7", I'm scared to see what next year shows us, but bring it the fuck on.

METTE HELMS

Mette lives in Copenhagen where she works as a sound engineer and as a part of the K-Town Hardcore Fest organizing collective. Starting in 2017, she will have a bi-monthly column in MRR.

I've been complaining that the US punk/hardcore scene is much stronger musically than the European scene. But half my top ten list is European. To me 2016 was the year Europe awoke from its musical daze and bands started shooting out record after record of bangers.

2016 was yet another year where I failed in travelling for festivals and shows, while a long trip to Japan and South East Asia opened my eyes to how privileged we are in the Western punk scene(s). In 2017 I aspire to travel more for punk but also to be more thankful for what we have in Copenhagen.

Below are my favorite 10 releases of 2016. Punk punk punk!

ODIO – "Un Mondo Libero Dall'uomo" EP (Nightrider)
Noisy, delay drenched Japanese-style hardcore that makes me wanna shake my tiny Scandi *kängnäve*. I'm overwhelmed with the production of this record. Everything sounds *huge*. The drums are a warmachine and the bass, double tracked guitar, and vocals make an almost ambient universe that sounds like a battlefield. *Un Mondo Libero Dall'uomo* is a fitting title for a record that will most likely be the soundtrack to the Armageddon.

CHROMA – "Cuerpos Dóciles" LP (Dê O Fora / Hysteria / Nada Nada)
Primitive, industrial, and so catchy it gets you in a musical trance. The repetitive basic riffs with a melodic lead keep me in a daze like CHROMA is trying to hypnotize me. The changing tempos and rhythms snap me out of my trance. Every song is evolving within itself and especially the vocals are growing and gradually getting louder and more passionate throughout the songs.

SNOR – "Totalna Cisza" EP (Adult Crash)
This EP is titled "Total Silence" but SNOR's raw punk is anything but silent. Fast, primitive drum beats and noisy guitar and bass lines are accompanied by heavily delayed / reverbed vocals in singer Daria's native Polish. The riffs are minimalistic and the main focus of this band seems to be on the creative drumbeats and various vocal styles. This is the kind of band where I don't know whether I want to dance or shake my fist. Mostly I try to do both at the same time when this EP spins in my living room.

BLOOD PRESSURE – "Need To Control" 12" (Beach Impediment / Even Worse / Way Back When)
The record launches with five seconds of feedback that set off the first track, and from here the hardcore onslaught doesn't slow down until the needle reaches the end of the vinyl groove. The musical content follows a relatively standard hardcore punk framework but the musical performances, especially from the vocalist, keep me alert and make my ears scream out for more when this way too short thirteen-minute record has finished spinning.

LUBRICANT – "Australia Tour Tape 2016" CS (Lost in Fog)
Hardcore fucking punk that puts Singapore on the map! Six songs of straight up hardcore that feels like a musical kick in the face and leaves me wanting more more more. The songs have equal shares of hard-kicking fast parts and slower breakdowns that are perfect for my mosh pit rehearsal routines. These ever changing musical structures are what makes this promo tape stand out from the many other bands playing "US style with delayed vocals"- hardcore.

SPECTRES – "Utopia" LP (Deranged / Sabotage)
You know the feeling when you can't get a song out of your head, yet you can't stop listening to it? I feel that way about the entire *Utopia* album. This feels like a concept album in a way that it's eight songs that were clearly made as an album. The sound is massive and makes me feel like I'm floating through the air, due to both production and musical efforts. This is different from many other post-punk / death rock releases because you can *feel* the passion and energy that has been put into the songs.

RIXE – "Les Nerfs A Vif" EP (La Vida Es Un Mus)
2016 got me into Oi! and had me sing along in broken French. RIXE is straight forward and simple but also creative and new to my ears. This

EP has equal elements of raw aggression and melodic hooks, and the band seems to have evolved musically since 2015's *Coups et Blessures*. The fact that the vocals are sung/shouted by all three band members is perhaps what makes it impossible for me to not sing along, despite not really being able to comprehend what is sung.

ARMS RACE – "New Wave of British Hardcore" (Painkiller / La Vida Es Un Mus)
ARMS RACE is definitely one of the bands that prove that the European hardcore scene is as active and great as ever. On this record, ARMS RACE show that they are more than a "no frills" hardcore band as they are not afraid to push the limits of hardcore by introducing metal elements. Gnarly and aggressive, just the way I like it.

KRIMEWATCH – demo CS (self-released)
I came across KRIMEWATCH's take on the Neighborhood Watch logo and something about the use of this symbol combined with the band name was so spot on that I wanted to listen to the band immediately. This demo keeps it simple with good riffs, but no showing off, backed up by a powerful drumbeat. The vocals are angry and in your face in a way that gives this demo a "fresh off the streets" vibe to it. To me, KRIMEWATCH is the poster band for the new wave of hardcore that I'm looking forward to see evolve over the next years.

PLANET Y – demo CS (self-released)
The hit value of this demo is massive on this collection of ear catching Dangerhouse-styled punk rock songs with the mono DIY-style production of DEAD MOON. The demo is self-recorded and self-released on cassette tape. My copy's dubbed on a tape that used to contain the audio version of a TV-kitchen, and the B-side is an instruction on how to chop onions. I like this high sense of DIY ethics where anyone, anywhere, can produce and present their music to the world!

SHIT ZOO

Shit Zoo lives in Portland and plays in FRANKY.

2016 reminded me that when I was a kid I was easily convinced that the world was going to end in 2012. Goddamnit. These are in no particular order, but let's put AVVIKELSSE first alphabetically and in general.

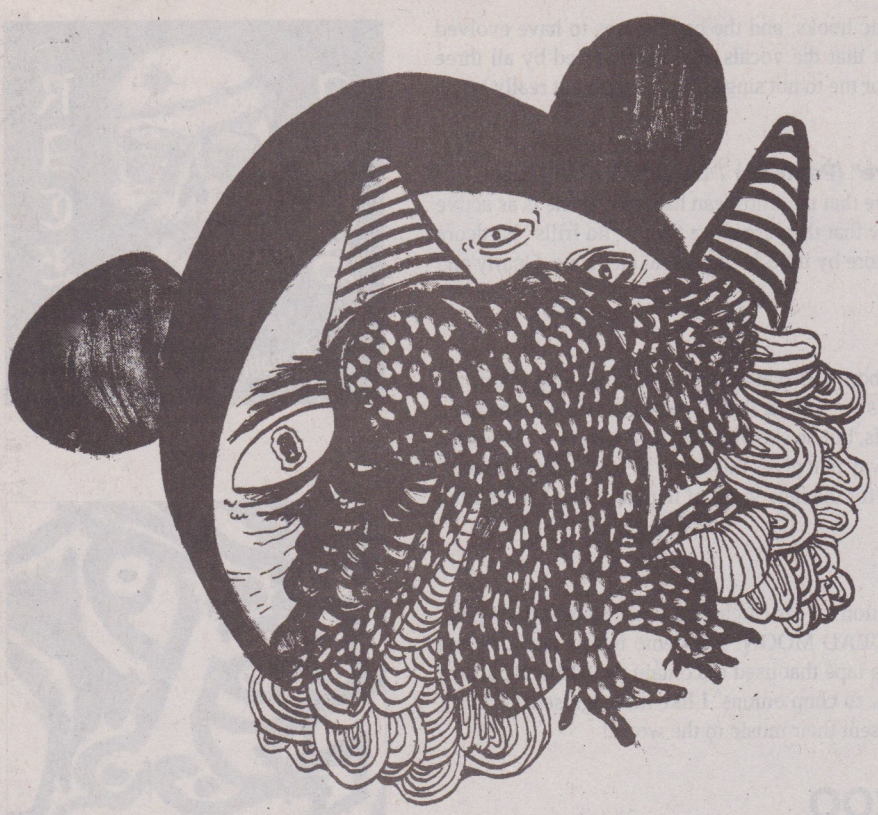
AVVIKELSSE – "Beginning of the End" EP (Crust War)
The ultimate melding of crasher crust and AMEBIX style anarcho-darkness, with a guitar tone mixed *just* right, but then the bass is perfect too. What is there even to say exactly, AVVIKELSSE have launched a new departure point for Japanese hardcore and it happens to cross paths with so many of my sub-interests. I don't know if this will speak to you the same way, but fucking hell the last track is incredible, at least give me that.

IN SCHOOL – "Cement Fucker" EP (Thrilling Living)
IN SCHOOL remain, for me, perched atop the hallowed(ish) peak of contemporary US punk. In a tired sea of bored, boring voices, *Cement Fucker* is a NOG WATT-esque gale of urgency. "*Bloodlust is right / AHHH*" is the lyric of and for 2016.

VIVID SEKT – "Who Protects Us From Ourselves?" EP (Black Water)
Taking the songwriting strength of their 2014 EP *From Ruin* but with the production the tracks deserve; this is easily VIVID SEKT'S most successful recording and luckily it's coupled with some of their strongest material as well. Here the guitar tone is dialed in, the bass pops through, and the vocals continue to be some of the best anarcho-melodies around (at least on this side of the 21st century and the Atlantic).

BARCELONA – "Pueden Ser Ellos" EP (La Vida Es Un Mus)
Following last year's *Extremo Nihilismo* is no easy task, but BARCELONA make it look effortless. The rhythm section remains untouchable; paranoiac and pulsating as ever. There's nothing I would change about this band.

KRIEGSHÖG – "General" EP
A half-decade has passed since their LP, but KRIEGSHÖG return with songs as strong as ever. Frankly I might even prefer them in EP form, as the three tracks here are so driving it's as though the medium distilled the message, an expertly crafted, contained unit. Christ, when the bass starts



in on the opening "General," what are you supposed to do? Urgent, desperate, and focused.

DEVIL MASTER – demo CS (Grim Wind)
Seamlessly blending black metal, power metal, and '80s Japanese hardcore, DEVIL MASTER sound like nothing else I've heard this year: vocals in a cave with flanged melodic guitar solos, while the drums recall Nuke York and Spanish bands of the past half-decade. There were plenty of promising demos, but none stood out remotely as refreshing and exciting as this for me.

ES – "Object Relations" 12" (La Vida Es Un Mus)
To be honest this record flew under my radar until I started working on my list for the year. Four songs short, but *Object Relations* is worth the twelve minutes as a twelve-inch. Poppy and unsettling, ES fit somewhere between post-punk and no wave; the soundtrack to shuffling-feet dances and stoned reflection, perhaps at the same time. I don't feel qualified to make a good point here, I just wanted to say this is a record I have listened to on repeat the past few weeks, so it must belong here.

LIFELOCK / RAPPA – split EP (4490)
So technically this came out at the end of 2015 I believe, but released in Singapore and thus a bit hard to get a hold of stateside. Fuck off regardless, cause this is better than I even anticipated. LIFELOCK pick up where DISCLOSE left DISASTER left DISCHARGE, and they continue to impress me (including their *Live at Pinknoize* tape from last year, which I just now got a copy of). RAPPA I hadn't really paid attention to before, but I will now. Their side of the split is less noisy, but made up for by being just so fucking relentless and having a rabid dog as vocalist. (4490)

POLLEN – "Aftermath" EP (Brain Solvent Propaganda)
Had the luck to see POLLEN a couple times this year and they do not disappoint on their first vinyl release: seven tracks of devastation with a production that emphasizes everything as it should be. Drums are god here, but you can hear all the other pieces as they build around the pummel, fuzz and thunder abounding: top-tier NWOUSCC.

AZOK – "S.A.P.N.P." EP (General Speech)
This reissue by General Speech is yet another contribution to the preservation of the potentially lost gems of punk history, especially in this case where the original was a "friends only" release of ten copies nearly two decades ago. Shit-fi GISM vibes, *Satanic Ambient Psychic Noise Punk* is about as apt a title / description combo as anyone could muster. It's already sold-out but at least there's more than ten of these floating around now. Good luck.

Fuck 10, here's 11: NO PEACE played such a devastating set at Manic Relapse this year and they did it on the big-stage at dinner time when the punks were still barely making their way inside. Favorite set at a fest filled with great bands.

BRYONY BEYNON

IN SCHOOL – "Cement Fucker" (Thrilling Living)
A tasteful reminder that the hardcore 7" is a classic, unfuckwithable format. IN SCHOOL turn the crosshairs on scum on this, their second single which builds on the first but pulls, if this is somehow possible, even fewer punches. This is retributive, zero clemency, no-country-for-bold-men hardcore. Get it or get out.

ES – "Object Relations" 12" (La Vida Es un Mus)
Soundtracking the cold hard edges in an economy of dread, ES is named for "the dark, inaccessible part of our personality, what little we know of it we have learnt from our study of the dreamwork, and of course the construction of neurotic symptoms, and most of that is of a negative character and can be described only as a contrast to the ego... It is filled with energy reaching it from the instincts, but it has no organization, produces no collective will, but only a striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle." Yeah, makes sense. When all we have is our proclamations, you need no reminder to project your voice.

CC DUST – "Never Going to Die" 12" (Night School / Perennial)
In April of this year I watched two women-geniuses meet for the first time, gesticulating wildly, spilling gin on the cobblestones, shouting about Hegel. One thing they both agreed on was that punk's only real political power lies in its ability to assist in the creation and sustenance of (as one of them put it with a type of rare certainty, making each word count) "Temporary. Contingent. Utopias." The other one, Mary Jane, wrote "Never Going to Die," which is of course the soundtrack playing in every one of said TCOs. The last time I saw a dance party erupt post-gig, this was playing and everyone was holding each other. Performing like she's carefully and deliberately breaching a restraining order, this crypto-choreography is one of a kind, backed with enough force to, as I witnessed, knock a bass head from an amp with a perfect

concrete pirouette. The rest of this record does not try to trade in the same euphoria of that song, a cast-iron anthem of arpeggiated hope in and of itself. It instead does good work mining sad depths, lucid dreams, dark highs. We might, after all, escape.

RAVIOLI ME AWAY – "Living is a Myth" LP (Upset The Rhythm)
I rarely quote myself (who am I kidding my life is a constant repetition of bad memes) but I will say this, RAVIOLI ME AWAY is still "an uncanny triangle of para-squat costumed bricolage, costume, sublime genderfuckery, future feminism and liberation through body paint." I said that about their first LP and it honestly holds for their second, late in the day in 2016 but it makes the cut because so few groups are still this ideas-heavy, fun and terrifying at the same time. Midi-jerk rhythms, no binary all finery. Check out the song "Holy Eyes" if you don't believe me. They have added another member for this record yet somehow subverted geometry and kept very triangular. Typical.

CHROMA – "Cuerpos Dóciles" LP (Dê O Fora / Hysteria / Nada Nada)
Chroma transcends the Gregorian calendar and bourgeois concepts of time in favor of new proletarian-power forms. The means of production of this scraping, elastic punk junk box is three woman-cogs crunching into each other in a perfect rhythm, having done time in RAKTA, SIEGA and many other great groups of these awful 'oughts and 'tens. *"En la fabrica, en la clinica!"* wails Rebe. We are everywhere.

FLASHER – "Tense" EP (Sister Polygon)
FLASHER's EP is cloudy like a set of big warm questions, envelope choruses, guitars fuzzed and layered up like an outfit made of scarves that shouldn't really work but do. You're hot. Each song does something different, with an affirmative buzz and curl, shared-sung vocals. I'll lay it straight, I don't listen to much music that sounds like this, but I have a feeling that's more because there really isn't much that does. The vocals run through snagging sets of dialectics, sharper than ever in a time of extreme questions. *"I'll erase myself / to release myself"* sounds like a plan, but then again *"is this becoming? / or am I succumbing?"* Some things really are black and white; for everything else, there's Flasher.

THE LOWEST FORM – "Personal Space" LP (Harbinger Sound / Iron Lung)
What does it mean to be damaged? Who are you going to ask for help in a city that laughs at your pain? Who gives a fuck?

TOL – "Survive / War Dream" 45 (Nopatience)
I came upon this band (no, not like that) during the first few months of orientation after my big move to the world's friendliest genocidal settler-colony earlier this year. I was working manual labor on farms and occasionally making it into a city to see music, whilst also grappling with a strange sense that I might have outgrown hardcore punk. Nothing stuck until TOL live, a timely and strangely calming reminder that no, the growth was still there, bigger and uglier, gnarled and tumescent, and that indeed it is possible to age and feed off some other aspect of the heaving beast we call hardcore, as best it suits. This is menacing, propulsive and harmful music, recalling without any ostentation something like MECHT MENSCH meets AMEBIX in a hot squat. On record they are thankfully also absolutely savage.

SCRAP BRAIN – demo CS (self-released)
SCRAP BRAIN (alongside London, UK contemporaries like SHECKET, SCORE and PINKGRIP) are doing a sterling job soundtracking the late stages of the sinking of yet another broken capital. Four songs of noisy, reckless and disassociative snarling incite the end, with nothing much over two minutes because frankly who has time for that? Maudlin, petty and bitter, what I like about this in particular is the space allowed between elements, cliffhanger bass riffs that breathe smog into the air above cymbals, guitars ferreting in and out of focus, no mercy for fence-sitters, it's evocative and yet not always serious. Strange and dragging refrains bleed into pseudo-in jokes—*"Take a sad song and make it hardcore"* goes one of them, borrowing from a Rave-era Happy Hardcore repurposing, proto-mashup of The Beatles "Hey Jude," just by way of an example. I want to note that I recorded and mixed this but to be honest it's less of a full-disclosure maneuver, than a pathetic scrambling towards any kind of association with this great new group.

SARCASM – "Total Institution" CS (Far so Far)
Lights out at the institution. A tasty platter of mealy-mouthed diatribes from London's SARCASM demonstrate the model of "punk band as necessary pressure valve against increasingly impossible urban existence" but you know, very polite about it while blood vessels burst in eyes in quiet frustration. Spare, unwelcoming but eminently listenable, with nods to UKDIY archness filtering through as Luke counts down the train stops on the northern line, parts of the city no tourist would visit: *"Tooting Bec, Tooting Broadway."* 2017 will bring forth a 7", stay vigilant.

RAFAEL CABEZA MANRIQUE

Rafael runs a record store called Vida Subterranea in Mexico City.

The year 2016 has been a bad year for the world, at least in the developed West, the Middle East, Latin America, and especially Venezuela, my home country. This is one of those times in human history were everyone (myself included) have that feeling that the world is going to end every single day. Also living in Mexico City doesn't help—air pollution that makes your nose bleed, floods every time it rains, billions of people everywhere, earthquakes every now and then, and the city's obsession with death are reminders we are living on the edge every single day. I am Rafael, I like my punk to be honest, dirty and with something to say, here is my top ten of the year.

RIÑA – demo CS (self-released)
OK, this band is important. In a male, conservative, and authoritarian city like Mexico, the historical importance of RIÑA is insane. Things are not good for women down here. RIÑA is a voice in the new generation of punks that is coming out of this monster of a city, a new group of women that are turning things around forever. The band is compose of Nadia who screams out until you get it, Fany who creates some of the best, most crushing and catchy hardcore riffs ever, Blanca who plays a bouncy bass that keeps everything catchy and moving, and Cheivy who is an out of control but precise drummer and a local punk legend. This band is harsh and doesn't give a fuck about you and what you think of them. Musically, this is perfect a Mexican Punk demo—that means tons of different parts, weird structures, really dark vibe but still danceable hardcore that invites you to destroy this horrible world that we men have imposed. Artwork was made by Natacha and Maye Lopvet who

OTHER FUCKERS OTHER FUCKERS OTHER FUCKERS OTHER FUCKERS OTHER FUCKERS

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are in prison in Mexico. Probably one of the most important tapes of the decade in Latino America, 7" soon on the almighty Cintas Pepe.

MYSTIC INANE –"EP's of M/I" LP (La Vida Es Un Mus)
People who have been to New Orleans have told me how great it is, how violent it is, how segregated it is, how musical it is, how degenerated it is. MYSTIC INANE sounds exactly like how people describe New Orleans. In an age where hardcore seems to be all over being "weird," "freaks," "mutants" or some other bullshit white people say to describe their band in order to sound less flavorless, MYSTIC INANE comes as an intense, serious, less trendy sound without even trying. Thanks MYSTIC INANE, you saved American Hardcore and the chorus pedal for me.

SNOR – "Totalna Cisza" EP (Adult Crash)
The European punk scene seems less interesting every year. Is everyone getting older over there or what? Somehow, out of nowhere comes SNOR, a hardcore response to the scary rise of cocaine consumption in the world. Not because health issues… do whatever you want with your body, the problem for SNOR is the business behind it. If you go to Venezuela or Mexico you will see how the drug culture has destroyed everything outside of the big cities. At least that is what I hope Daria's lyrics talk about, because living in a place where this shit gets manufactured, I need to hear some response by the consumers on the other side. Did I mention they sound like early SIEKIERA, they are from Sweden, and their vocalist is the smartest / coolest punk?

V/A – "Siempre estuvimos aquí" CS (Cintas Misifusa)
Blanca, a local punk in Mexico City put together a monster of a compilation tape. Without notice she put out what I think is the best hardcore punk comp in years. The intention was to gather female-fronted punk bands from around the globe in one tape. Somehow Blanca manage to gather powerful acts like: ATAQUE DE RABIA (Texas), ESPECIE FALLIDA (Mexico City), ACCIDENTE (Madrid), PESADILLA (Tiajuana), RIÑA (Mexico City), PATSY (New Orleans), FASTIDIO (Guadalajara), TRAUMA (Mexico City), DESPERFECTO (Concepcion, Chile), ANTI-SEX (Mexico City), TOZCOS (Los Angeles), FUMIGADOS (Los Angeles), CHROMA (Barcelona), STRANGERS (Los Angeles), ROTE ZORA (Barcelona), and many, many more. Comes with a 28-page booklet with lyrics and art by the bands. International efforts like these are the ones that keep punk alive in other places besides the US.

ELECTROCUTIONER – "5 Trax Demo" EP (Make Em Sweat)
Scary and mean early Japanese hardcore à la KURO, GISM or ZOUO with intense guitar riffing mixed with some FOGO CRUZADO bass driven punk that just drives everything out of control. A couple of bands in the states make this sound, or at least try to emulate it. For ELECTROCUTIONER, it's just natural. It seems like these are true obscure scumbags that know how to write good songs. Maybe I am morally too Catholic, but I just feel threatened by the amount of hate the vocalist transmits in every song. Out of somewhere in California, these punks will never get the recognition they deserve, because the world is not fair and they don't even want it. ELECTROCUTIONER, make a 45 RPM 12" and become legends.

MUJERCITOS – live
When a local band plays this often and still makes me as excited as I get every time I see MUJERCITOS, there has to be something about it. Dark, pogo friendly, epic riff hardcore for the true punks. I will say it one more time, MUJERCITOS reminds me a ton the awful underrated TRÁGATELO and that whole late '90s / early '00s Latino punk scene in the US mixed with more with traditional '80s Mexican hardcore, weird structures, and out of tempo vocals. The band is composed of five Mexico City punks that understand that music is a way of channeling our discomfort towards this harmful reality. "Mujercitos" means something like "Lady boys" in Spanish, a derogative name used for transgender, crossdressers, and gay people in Mexico. Everybody knows the songs in the scene, everybody dances no matter what, hardcore Latino Americano that got better and better every time I saw them in 2016. A machine pumped by frustration and decadence, a powerful force in Mexico City hardcore and probably the best hardcore band in the world right now.

PATSY – "Eat It / Insidious Kind" 45 (Total Punk)
Some band called PATSY was coming to town and I never heard that much about them before. Missed them one time I was in Texas for some stupid reason but I heard great things from my friends. Anyway, I listened to them and instantly got obsessed with Candice's melodies and quirkiness. PATSY is fast paced punk, artsy enough to keep me interested, pop enough to keep me hooked, intense enough to get me dancing. They are right in between early US punk à la the DICKS, late '70s UK proto punk like DESPERATE BICYCLES, and an early glam vibe I can't explain. Listen to this and melt your brain.

CADENAXO – "Belleza Mexicana" flexi EP (Discos Enfermos)
CADENAXO comes from el Rosario, a working class neighborhood in the north of the Mexico City. You gringos probably know them pretty well; they are the scummy Mexican hardcore band that has played a couple of times in your town. This band has toured the States in the last couple of years like no other Latino American band before them. I feel with *Belleza Mexicana* Cadenaxo finally got their full sound identity, departing from the modern American hardcore sound of their previous demos and fully embracing the Mexican Hardcore sound of bands like SEDICION, ATOXXICO or HISTERIA. The artwork is brilliant, the name of the record is awesome, the riffs are fucking insane, shit is groovy. This record talks to me and my people. Instant classic.

DECESO POR CAUSA DESCONOCIDA – demo CS (Toby)
Latin America seems to be obsessed in the past couple of years with the mix of deathrock and hardcore. It's just a good mix and DECESO POR CAUSA DECONOCIDA has the riffs to make this demo stand out from all the noise that is going on in these times of the internet. Mean hardcore with a dark vibe like RUDIMENTARY PENI or CHRISTIAN DEATH—or at least that is what the artwork makes my brain think. But this band is at its peak in the slower songs—I just imagine everyone getting crazy from start to finish in songs like "Segunda Muerte" or "Deceso por causa desconocida" in some squat in Santiago de Chile. I like these new crop of bands coming out of Santiago, keep putting shit out! We are listening closely.

DANGUS TARKUS – "Binky Boy" EP (Lumpy)
Do you know NANCY? They are an awesome band from the Midwest that I secretly love. I will say it publicly again with pride; the NANCY boys are a guilty pleasure of mine and everyone I show them to. DANGUS TARKUS is Nancy's vocalist's side project and it takes the cartoon sound into a whole other level. This EP is fucking awesome and I can't stop listening to it. DANGUS TARKUS, thanks for these tunes! They make my days better.

Honorable mentions: EXOTICA – "Musique Exotique #01" CS (La Vida Es Un Mus / self-released), HARAM – "What Do You See?" EP (Toxic State), TOZCOS – "Existencia Aturdida" EP (Verdugo), WARTHOG – "Culture?" EP (Beach Impediment), CRUZ DE NAVAJAS – demo CS (self-released), THE WAD – "Ron is Wrong" EP (Lumpy), AUSENCIA – "Cuantas Vidas" CS (Verdugos), APARA – demo CS (self-released), LUX – demo CS (self-released), ARGUMENT? – demo CS (self-released), DAGGAS – demo CS (self-released)

TURBO!

Turbo only listens to Oi!

It's all over and I'm standing pretty, in all this Oi! that wasn't shitty (thanks Nena)! This is brief cuz Grace Ambrose is the Hemingway of editors and I (unlike many of my colleagues I'm sure) honor authority! As always there were more than ten top releases. We left off some things I'm sure will get mentioned elsewhere (RIXE, PMS 84, SYNDROME 81), we didn't include any demos and we tried to focus on full-length albums (exceptions for the exceptional). We also made a conscious effort to draw from a wide range of labels and not just focus on the big Oi! houses. As always, Oi! is unstoppable. Brothers of the boot, sisters of the shave you rule, OK!

BAKERS DOZEN – "Vilified" LP (Olifant)
Long-running skinhead outfit's seventh full-length. Wear your poppy with pride! This is tuff, ruff and true British Oi!

STARS AND STRIPES – "Planet of the States" LP (Brass City Boss Sounds / Olde Tyme)
Choke and the SLAPSHOT boys get back into the groove with a sometimes absurd but always entertaining album of Patriotic American Oi!

KOMINTERN SECT – "D'Une Même Voix" 12" (Baldy Sound / Euthanasie)
KOMINTERN SECT returns from band-retirement and do the unthinkable: produce a new album of vibrant and relevant French punk and Oi! after 30 years of downtime. Impressive.

QUEENSBURY RULES – "Bristol Elite" LP (United Riot)
Part of the new breed of British Oi! They slay the dragon of 2017 by planting the Union Jack of '85 firmly into the belly of the beast. Skinhead!

TOP DOG – CD (Rebellion)
This album contains the band's great EP, *Welcome to my World* and then proceeds to build on that success with nine more tracks of honest brick wall anthems. Get your bats out!

CROWN COURT – "Capital Offence" LP (Katorga Works)
This highly anticipated LP didn't disappoint. A thoroughly "skinhead record" that can be enjoyed by all. More proof that oi! is best when it's sticks to its guns.

NOI!SE – "The Real Enemy" LP (Pirates Press / Randale)
Rainy day streetpunk. *The Real Enemy* exudes disquiet and ennui and is a counter-point to a lot of Oi!'s overbearing pride and braggadocio while still being a killer punk record.

BLACK BALL – "Never Regret" LP (Longshot Music / Rebellion)
BLACK BALL is a studio project from Bevan Wilkerson of Sydney bands RUST and the CORPS. On *Never Regret* he creates an ingenious blend of Oz rock, bovver boogie and Oi! that features guest vocals by many of the heaviest hitters in Australian skinhead music right now.

THE BRASS – "Desperation" EP (Sydney Town)
Intelligent lyrics about our workaday world are mixed with a perfectly executed slice of Brooklyn Oi! A record all must hear.

DOWINA – "Brezalauspurch" EP (Tough Ain't Enough)
DOWINA are from Slovakia and while these songs were recorded back in 2004 and distributed a year later, the band-released CD didn't travel much outside of Slovakia. Jump to 2016 and Madrid's Tough Ain't Enough Records have finally given DOWINA's debut EP the vinyl treatment it deserves. You are treated to five tracks of jangley drinking friendly Viking rock'n'Oi! The lyrics are in English (with an endearing amount of accent) and are nothing too serious. It's a party record that manages to rise to the top of the genre. We're glad we got to hear it.

GREG BENEDETTO

Greg Benedetto lives in Toronto, plays guitar in S.H.I.T. and is one of the organizers of Not Dead Yet.

This year has been a weird, somewhat shitty blur. My record player wasn't even set up for a good chunk of it. Went on tour, played some gigs, booked some gigs, traveled, moved a record collection and hung out with friends. Despite the garbage in the world and how helpless it leaves myself and the people around me feeling, there were, as there always are, some badass records. Do people even like records? Next year, is this list all Youtube links? Is this year better or worse than the last? Who cares? UK labels dominate my list for no other reason than I really enjoyed what they got into. The most interesting new stuff was on 7"s this year instead of cassettes, though a lot didn't make the cut: HONDARTZAKO HONDAKINAK, DAUÐYFLIN, PATSY, JJ DOLL, ODIO, TV CRIME, BAD MANIFEST, UROCHROMES, TOZCOS. Lots of good shit. Here's the stuff I've genuinely loved over the past 365 days.

WARTHOG – "Culture?" EP (Beach Impediment / Static Shock)
Unequivocally, this is my record of the year. A serious HC platter in the grand tradition. I've always enjoyed a good one of those, but this is the first one in a while that's actually turned me into a freak when it's on. The opening to "Culture?" got me to run into a pit for the first time in a minute. Watching them at Static Shock, they just blew every band away. One of the best live acts in HC currently. Grade A fuckin HardCore.

PRIMETIME – "Going Places" EP (La Vida Es Un Mus)
New Wave of UKDIY! This was one of my top played slabs this year. The track "Pervert" is near flawless. Cutting lyrics, pounding drums, a hummable melody. The first 7" was primitive as hell and this one builds on it, without losing what made the first great. I've heard they're no longer playing as one member has moved away—if this is the final effort, it's an incredible one.

MARBLED EYE – demo CS (Melters / self-released)
The lone tape on my list this year. This one caught me by surprise. I tend to listen to a lot of bandcamp links while working and to be honest, rarely does one connect. This is one, of hundreds, that did. If you're a fan of that "WIRE-esque" post-punk, but you prefer it a bit more DIY than what's usually on offer, this is the tape. Definitely something to

grab if you're a fan of the first TOTAL CONTROL LP. Caught them in SF on a hot tip and live, it was perfectly boring in the best way possible. The band would just catch a groove and see it through. Top shit!

SIEVEHEAD – "Buried Beneath" EP (Static Shock)
While I enjoyed their *Into the Blue* LP from last year, the shortened format does them a serious favor here. Two killer tracks on the A-side and a remix of one the LP's best on the back. No filler. SIEVEHEAD do the gloomy, gothy punk thing but with a very unique spin on it. Calling it goth almost misses it completely. There's a complete lack of theatre—it's just pounding, dark and driving. And live, it delivers. Can't wait to hear what this impending new LP has.

URANIUM CLUB – "All of them Naturals" 12" (Fashionable Idiots / Static Shock)
Probably the most creative band in DIY punk right now. URANIUM CLUB is the best combination of absurdity and precision. The amount of thought they've put into their body of work is enough to get me interested, but it doesn't hurt that they write interesting and exciting music as well. This 12" seemingly picks up where the last left off and contains the good majority of the tracks they've been playing over the last year if you've seen 'em. It's slowly getting out into the world and the hype will certainly spike again. Who did make the man?

GREEN BERET – "Standing at the Mouth of Hell" LP (Side Two)
Another scorching HC record from a band that's got it down pat. It's like a freight train. Honestly, I find it hard to sum up why it's so great. It just checks all my boxes. It's got riffs, it sounds great, it's all killer no filler really. Barking vocals, pounding drums. There's not one bad thing about this record. Tell me I'm wrong.

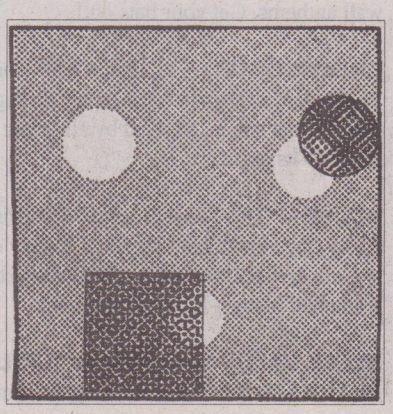
HARAM – "What Do You See?" (Toxic State)
This band seems to be getting a bunch of hype and rightfully so. This record is great and I can't even say it does their live show justice. Live it's a whole other deal, but that's not to discount this record. What's more of a turn against the status quo than a hardcore punk band from New York singing in Arabic? The vocals here are dripping with rage, but in the great tradition of hardcore, screaming for something better. And visually, it's one of the most beautiful records of the year. The paper, the ink. You can tell care has gone into it. Toxic State does it again. Just an all around great thing.

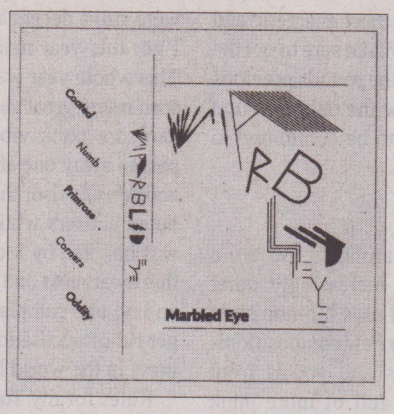
ANXIETY – 12" (La Vida Es Un Mus)
This one came out of left field. I'm not sure if there was a release proceeding this one, but this LP is fully formed. A strange trip through the bowels of anarcho punk, coated in weird electronic slop when necessary. Idiots will say there's nothing original happening in hardcore, and they'd be wrong anyways, but this LP really proves you can deviate from the norm and still create something strange and raging. Fave track on this one is "The Worst."

BELGRADO – "Obraz" LP (La Vida Es Un Mus)
Truthfully, I had a nightmare of a time deciding on a tenth thing this time. This could've been OMEGAS or BLOOD PRESSURE or ARMS RACE or VANITY but I decided to go with this record simply because I played it constantly when it came out. A perfect record for a summer night. I've enjoyed all of BELGRADO's work over the years and they are a band that improves greatly with every release. This record though, I feel like BELGRADO finally became themselves. The drums are in lock step. The bass is driving. The guitar is simultaneously barely there and holding it all together. It's rare a band gets to a third LP in DIY these days and BELGRADO have done it with a haunting grace.

SORRY STATE RECORDS

Daniel, Seth, and Jeff run Sorry State Records, a brick and mortar store and online distro based in Raleigh, North Carolina.





We try to run the best hardcore punk distro in the world, and doing so requires us to hear as many new releases as we can get our hands on. Every month of 2016 was filled with literally dozens of releases that kept our passion for punk and hardcore alive, but upon reflection here are the ten records and cassettes we think we'll remember this year by. In no particular order...

MENTHOL – "Plastic Garden" EP (Not Normal)
It's expected that there will be a little bit of hometown bias in these kinds of things, but honestly I'm pretty sure we'd be repping Menthol pretty hard even if they weren't from our home state of North Carolina. The fact that they've toured extensively and this 7" came out on the great Not Normal Tapes shows that these boys are worthy of national attention. With a catchy hardcore sound inflected with bits of garage punk and sprinkled with a touch of Northwest Indiana influence, MENTHOL write far more memorable songs than your average loud and fast guitar band.

DARK THOUGHTS – LP (Drunken Sailor / Stupid Bag)
It's been quite a while since something that could, without qualification, be called "pop punk" struck us this hard, but man, this debut LP from Philadelphia's DARK THOUGHTS is just a wall-to-wall bruiser. Daniel and Seth's band NO LOVE played with DARK THOUGHTS here in NC when they were touring on a demo tape, and while they blew us away that tape was so raw that you had to strain to hear the melodies that you remembered from the live show. Thankfully this 12" has a much clearer production and delivers these amazing pop songs with maximum power. Even if you could never imagine yourself listening to a pop punk record in the year 2016 this is still worth checking out.

ALIENATION – "2016" EP (Warthog Speak)
Speaking of things I'd never thought I'd willingly listen to in 2016, ALIENATION utilize the occasional blastbeat, yet somehow sound like a pure hardcore band rather than a cheesy "powerviolence" band. It's clear that their inspiration is more in the realm of bands like DEEP WOUND and the NEOS, but in the process of updating that sound for the modern era they pretty much make every other band to use blastbeats look like turkeys.

BLAZING EYE – "Brain / Lonely Corpse" 45 (Overdose / La Vida Es Un Mus) and "Ways to Die" EP (Overdose / Static Shock)
Many hardcore bands fall into the trap of trying to sound bigger / meaner / faster / louder / scarier / heavier than everyone else, and most bands are simply never going to compete with the pros in that arms race. BLAZING EYE have taken a different approach on their last couple of releases, embracing their slightly goofy, campy vibe. Few bands would attempt the crazy vocal line of "Lonely Corpse" or integrate the B-movie scream in "Ways to Die," but BLAZING EYE realize that great bands from the CRAMPS to the MISFITS and back all had a bit of wink-wink-nudge-nudge to their sound.

JANITOR SCUM – 12" (Lumpy)
Probably my favorite release so far from the fertile Lumpy camp, JANITOR SCUM had me at the blatant references to the FALL in their album artwork. You can tell that records like *Dragnet* are very important to the members of this band, and like that first great era of the FALL, JANITOR SCUM's music is onion-like, requiring you to peel back layer after layer, revealing new delights with each one. I've listened to this record dozens of times and I'm still hearing weird little melodies that I've never noticed before. Oh, and if you want more, check out the live-on-the-radio set they posted on their bandcamp site, which reveals that this band is somehow even better when they aren't bathed in swaths of four-track static.

LIQUIDS – "Hot Liqs" LP (Drunken Sailor)
And you thought the CONEHEADS LP was going to be the best thing to come out of the Northwest Indian scene…well, for me this LIQUIDS LP bests it. Punk in the mid-2010s has been frustratingly rigid about genre boundaries, but LIQUIDS dance all over distinctions between

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pop punk and hardcore and make some of the most energetic and memorable songs of 2016 in the process. Just make sure to get the record, because the digital version that made the rounds previous to the proper pressing sounded like butt. Now the only question is when is their *Heart Beats True* EP going to be committed to vinyl?

ISS – "Studs" CS (self-released)
The sleeper hit of our Top 10 list, North Carolina's ISS are a group that takes drums and rhythms (and increasingly other parts as well) from classic punk records, and uses hip-hop-style sampling techniques to build them into entirely new compositions. The real secret sauce, though, is the lyrics and vocals from Rich of WHATEVER BRAINS, which are full of more punk in-jokes and references than you can shake your Discogs app at. And then there's the packaging, which refers not only to the high attractiveness quotient of this group's membership, but also to the actual metal studs that are part of this cassette's packaging. Apparently at least some of these tracks will appear on a forthcoming ISS full-length, which may effectively render music obsolete. Oh, and don't go looking for this on the internet, because as far as I know it ain't there…if you paid attention to physical releases you'd be part of the elite club that rocks this joint in the comfort of their own homes!

GOOD THROB – "Scum" EP (La Vida Es Un Mus)
GOOD THROB's LP took a brief detour into the world of bright and clean (for them, at least), pop-inflected punk, but they went back to the nastiness of their earlier EPs for this monster of a 7". I mean, "The Queen Sucks Nazi Cock," am I right? I'm a 37-year-old man with a PhD, so I don't really expect punk lyrics to move me in the year 2016, but Ellie's are always well worth having a look over, and the music is just as good. Truly one of the defining bands of this era of punk.

IN SCHOOL – "Cement Fucker" EP (Thrilling Living)
Speaking of punks with PhDs, IN SCHOOL could probably lay claim to being hardcore's most well-educated band, but they sound more like a pack of knife-wielding street toughs on this latest EP. At this point hardcore music has over 30 years of history under its belt, and lots of people seem stymied by that, content just to rearrange riffs and parts that we've all heard before. However, IN SCHOOL use their deep knowledge of this music to go deeper and access the core of what made this music so powerful in the first place.

MONGOLOID – "Plays Rock And Roll" LP (Deranged)
This band's earlier releases were good, but didn't adequately prepare me for the power of this LP. Integrating just a touch of rock influence into the equation, MONGOLOID are the true stylistic heirs of *Kings of Punk* and *War All the Time*-era POISON IDEA. A lot of bands take influences from those records, but MONGOLOID are one of the few who live up to them. If you're looking for a pure, undiluted hardcore record you aren't going to do better than this one in 2016.

ROBERT MATUSIAK

Robert Matusiak lives in Berlin and runs Refuse Records.

I don't think this year was better than the last few years but there were still a decent amount of good releases. The amount of great demos I got this year makes me believe that next year will be really good! This whole year was like a combination of the best and the worst—I've seen many great shows, been on some rad tours, and generally enjoyed hardcore punk vibes to the fullest. On the other hand some friends passed away one after another (R.I.P. Filip, Brendan, John, Stjup, Peter, and Alex). Also, there were a few cases where sexual assault survivors outed abusers who were involved in some bands. How this situations was handled by local scenes and communities gave me the impression that awareness and support for survivors is getting more visible and real and no one can play the role of a cool guy from a well-known band to get rid of accusations anymore. I'm not even starting with the political mess in the world here.

Rules for my Top 10 are simple: 1) No releases on my label 2) Only records I got in a physical format were accepted. It means that there are some records that could be on the Top 10 but I still didn't get them. So this Top 10 might be different in two weeks from now, but the *MRR* deadline is uncompromising so here it is:

MINDSET – "Nothing Less" EP (React!)
A farewell release from one of the very best straightedge HC bands of the last decade. The three last songs sound here a little bit rawer than their previous releases. There's no way to be too innovative for this genre and I guess no one expects it. This band had this "something more" that put them much more above the line of more generic sounding youth crew bands. They're probably little faster than most of the bands in the genre, even if on this EP there are more mid-tempo parts than before. Hyper energetic, sincere and outspoken. One of the few bands that isn't afraid to speak their minds between their songs. Their shows were absolutely insane and I hadn't seen such interaction between the band and audience in a while.

G.L.O.S.S. – "Trans Day of Revenge" (Nervous Nelly / Sabotage / Total Negativity)
Another band that became defunct this year and I'm sure that everyone will agree that it happened way too early. Another group unafraid of speaking between their songs. It's always an extra point for me. I don't think there was another band that people talked about as much in the last year or two. Too much talk about a particular band and too much internet hype makes me a bit skeptical sometimes but in this case there's no way to ignore this band and their meaning. Sometimes I feel HC punk these days is a way less political than back in the day but at the same time I feel it's more inclusive, varied, and ready to hear different perspectives. Members of this band definitely gave their own perspectives about living in society's shit and trying to stay out of it and fight back. This EP is almost like a call for armed resistance. No compromise with bullshit injustice. Raging aggressive and powerful sounding hardcore that no doubt will appear in many Top 10s. Why is this band out and some KKK-endorsed douchebag is in?

PRAISE – "Leave It All Behind" LP (React! Records)
Throughout the years the most attractive and most expected outlet in hardcore was aggression. It became more associated with "be an asshole to each other" than "be good to each other". No matter how I love early 80's DC and Boston Hardcore or many aggressive and pissed off sounding bands, mid 80's "Revolution Summer" attempt to replace aggressive sound with more accessible and emotionally driven sound is still interesting chapter in the history. This band is holding well this tradition and I feel like giving some good balance in the massive amount of aggression through HC. They do it absolutely great and this is their best release so far. They're far from sounding pretentious or fake, they managed to make their hardcore catchy, smart and powerful based on tradition of EMBRACE, RITES OF SPRING, DAG NASTY.

GREEN BERET – "Standing at the Mouth of Hell" LP (Side Two)
When US bands were more influenced by UK bands of the '80s more than their own local bands, the outcome was mindblowing most of the time. I can name here CRUCIFIX, FINAL CONFLICT or CHRIST ON PARADE. I don't mean that GREEN BERET sounds necessarily like any of mentioned bands but I see them exactly in this ranks. This is a really good sounding '80s UK punk-influenced, Boston-based HC punk band and the combination came with great results.

CHROMA – "Cuerpos Dóciles" LP (Dê O Fora / Hysteria / Nada Nada)
I'm not sure I'd ever pick this record up while digging though some cool distro box. I'm not even able to read name of the band from the cover so I'd probably never even give it a chance. Anyway, distributing records gives me the opportunity to avoid possible mistakes based on my assumptions or ignorance. So when the band contacted me about possible distribution of their LP and told me that members of LAS OTRAS and RAKTA were involved, I was immediately interested. After listening to this record a couple of times I surprised myself that it's actually one of the best releases of this year to me. There's a special vibe that I like that gives a listener some sort of impression of anxiety. It can be easily put on some post and wave categories but it's definitely more punk than this. This sound fits well with all this insane turbulence of our times.

RAD / XANTS – split EP (Sacramento)
XANTS (or CROISSANTS) is a solid band but what I absolutely love about this split 7" is the RAD side. This is one of my favourite current bands. Their side is 11-songs on 45 RPM including a sick JERRY'S KIDS cover. Their sound is like super high speed '80s hardcore heavily influenced by *Dirty Rotten EP* as much as everything else from USHC of this period. Anyway, Lori's vocals and super short songs on high-speed put this band on another level. They're also great hosts and I was happy to be their guest while touring the west coast with GOVERNMENT FLU this summer.

RIXE – "Les Nerfs A Vif" EP (La Vida Es Un Mus)
I would never imagine that there would be an '80s French oi! revival going on in DIY circles, but this might be one of the examples that HC / punk shows are safer now than they were back then. I'm not sure about your local scene characteristics but when I started coming to the shows most of the people who would get crazy for bands that sound like RIXE would also be the biggest troublemakers and hooligans. You'd need to know right people to survive such show. I don't want to say that RIXE sounds like a safe watered-down Oi! band, actually far from it. This vicious element is still there and who knows, since shows are safer now maybe this feeling of being not safe is getting attractive? Also to the audience that has never really been involved in the shows where fights break out every five minutes? No matter of such speculations and no matter what people say about them, I need to put them on this Top 10 because this 7" is just so good. You can hear how bands like CAMERA SILENS, RAS, or NABAT would sound in 2016. As long as there are no sketchy people around me and no stupid violence I'm OK with this trend!

ARMS RACE – "New Wave of British Hardcore" LP (Painkiller / La Vida Es Un Mus)
They call it a New Wave of British Hardcore and put actually work in it to have impressive results. The UK is probably the best European HC Punk scene right now. There are a few other bands in the UK that probably I like more than ARMS RACE but this LP is good and solid enough to put it on this list. It has elements of USHC and raw European and Japanese HC and can be appealing to very mixed crowd from clean youth crew edgers, to shaved head skins and raw punkers. This is unity without preaching for unity. Extra point to Ola from ARMS RACE / Quality Control HQ for deleting a release for one of the bands on her label, no matter the financial consequences, when she found out that the singer of was an abuser, right after the release was out.

KRIMEWATCH – "Demo" EP (Lockin' Out)
There were a whole bunch of great demos that came out this year. This one was good enough that appeared on the 7" later this year, too. New great band from NYC that sounds like a combination of USHC and the COMES. I guess we'll get more from this band soon and I'm already a follower.

NO TIME – "You'll Get Yours" LP (Phobiact)
One more Oi! sounding band in my top10! This LP sounds like the perfect Oi! record taking the best cuts from BLITZ, 4-SKINS, and IRON CROSS and with some smart A.C.A.B. type of lyrics. There are some good hits on this LP with some catchy sing-along parts and aggro vocals.

Best demos: MIND TRAP, COMBINED EFFORT, HEATSEEKER, MACHO BOYS, XYLITOL, LINE OF SIGHT, STEP 4 CHANGE, LOWESTxPRIORITY, PAYDAY, P.M.S., RUT, OUTSIDE LOOKING IN, STATIC VOID, CUTTING THROUGH, WASTE.

Best reissues: DEZERTER – "Ku przyszłości" EP (Antena Krzyku), ŚMIERĆ KLINICZNA – "Nienormalny świat" LP (Zima), TRYBUNA BRUDU – "PGNM" LP (Jimmy Jazz), LOS CRUDOS – "Doble LP Discografia" 2xLP (La Vida Es Un Mus), LOBOTOMIA –"Demo 1984" EP (Nada Nada), SP KAOS – "Demo 1984" 7" (Nada Nada / Spicoli), LIFE BUT HOW TO LIVE IT? – "Ugly" LP (Boss Tuneage), SLOW DEATH – "1985 Demo" EP (Unknown Coast).

RALPH RIVERA

Ralph runs Not Normal Tapes and sings in the BUG. He also writes a column for MRR.

1) AMERICAN HATE – live @ Still Not Quiet
2) CHERRY DEATH – "Saccharine" LP (City Baby / Not Normal / Syncro Systems) and live @ EINOK
3) C.C.T.V. – "7" Piece Of Paper & Audio Cassette Tape" CS (Self-Released)
4) FUCKING – "Intimacy Issues" EP (self-released)
5) IN SCHOOL – "Cement Fucker" EP (Thrilling Living)
6) LEMONADE – demo CS (self-released) and live @ EINOK
7) MENTHOL – "Plastic Garden" EP (Not Normal)
8) NWI v Chicago Battle Set Gig (The Bug v Dagger/ Negative Scanner v CCTV/Bruised)
9) TENEMENT – 12"(Deranged / Forward)
10) WILD COMBO – demo CS (self-released)

Other sparks of genius: ANXIETY – 12" (La Vida Es Un Mus), ATTABOI – demo CS (self-released), BAGHEAD, BIG BLEACH and MOZART – live & recorded, HEAVY METAL – "Anti-Music Anti-Sense Anti-You" LP (Static Age), MOTHERCOUNTRY MOTHERFUCKERS – "Confidential Human Source" LP (Clean Plate / Empyre), SBSM @ Still Not Quiet, TIGRESS – live @ Dimo's Pizza, PORNO GLOWS – demo CS (self-released)

VIKTOR VARGYAI

Viktor Vargyai lives in Budapest and writes a column for MRR.

There are 2016 years of punk to listen to in this year so I did not spend that much time checking out current bands. Mostly because it's really hard to be original and interesting within a subculture based on primitive fun in an age where everyone knows everything and a bit more. Except for me—I do not know shit. Here are a bunch of records I really enjoyed last year. If any of these bands want to play in Budapest, write me.

LOWEST FORM – "Personal Space" LP (Harbinger Sound / Iron Lung)
This fully packed record evokes such a hysterical chaos that at times it sounds like field recordings from a battlefield of laser guns. The noise pulp is garnished with barbed wire riffs snake-charmed into their own twisting existence. Chaos is constantly happening on a parallel layer, waving from the background to the frontline, weaving through the whole record. In this sonic web a lot of things are referred to and being reshaped but instead of awkward cherry picking or sweaty neon futurism the record refers to our confusing present.

BARCELONA – "Pueden Ser Ellos" EP (La Vida Es Un Mus)
Usually I adore the bands whose real strength is mystical to me. In BARCELONA, I believe the real hook is the swinging balance, the liberation and the restriction of the force that they create and maintain all the time even when it's not raging on full blast. I live for their solos, which sound like slowed down footage of a collapsing monument. Just how this 7" starts with the pounding drums and dragged riffs. It feels as if there were so much control, so much thought beyond the music that it cannot relate in any way to this shit life. Rather, it exists on its own terms. Total autonomy.

IN SCHOOL – "Cement Fucker" (Thrilling Living)
The way this record sounds is amazing. The contrast between the guitar and bass tones leaves me clueless—I don't know what is happening nor do I understand how it is happening. Still it is not my beloved chaos that makes IN SCHOOL a better band, but crafting creativity into linear notes. The sore-throat rages in the vocals, the urgency of the drums, all the separately perceptible parts form a cohesive unique sound of super pissed punk. It spills on me, covers me whole. American hardcore, take notes!

ANXIETY – 12" (La Vida Es Un Mus)
It's cold outside, it's cold inside, it's the same everywhere. Then why couldn't they approach playing hardcore from the outside? Sonically. This is indicated by the artsy sound of this record which still delivers chainsaw guitars, spat out self-hate aggression, and bounce heavy bass but lacks self-indulgent scene hysteria. It's more about new aesthetics than a Pharisee exercise of template codes. Listening to *Pink Flag* at a deafening volume brings the same sort of heaviness that floods from this record. ANXIETY capture a same sort of power in a faster, crazier, nosier world.

NADIE – demo CS (self-released)
There's a great distance spreading across all the instruments, vocals, and motivations on this demo. It could have been filled with lots of things but here it's left empty and this grievous deficit of the music captures the pointless monotony of our phalanstery life. The primitive rhythm roughly pushes the minimalist concept through all the four songs. The guitars could be replaced by alarm clocks, validating devices, signaling machines, malfunctioned xerox surfaces. At times the music gets so pale, so strange to anything living that it must be from a great concept because boredom could not sound this cool.

IDIOTA CIVILIZZATO – demo CS (self-released)
I tend to wonder how punk could turn its rich history into boring uniformed, stagnant shit? How could every Italian punk and their mother form all those amazing bands and then the international present sounds became unable to get even a bit of that collective genius? Even if I'm trying to oppose nostalgia, this demo is a great evocation of something that was once so magnificent. There is that whirling guitar trick, a labyrinth of striking noise, the whole music approaches the ear like a speeding avalanche due to the hyper-active urgency of the tempo. They are beautifully pell-mell just as I love hardcore. Please give me more.

PISS – "Stuck in the Gutter" CS (self-released)
The Berlin punk expats' new heavy hitter, released for their crusade to infiltrate AmeriKKKa's basements and gutter systems with raw, fucked up hardcore. Surrounded by feedback, distortion and much delay here are a handful of crazy paced, total crusher tracks pointing to a very drunk and fucked up SHITLICKERS with spicy psychedelic solos, disenchanted protest-screams, satanic howling, and other spiked, bleached, patched up ingredients for sonic destruction. The recording

also sounds like I'm in a shaking basement with beer dripping from the ceiling.

CUNTROACHES – demo CS (self-released)
Non-music, no riffs are attacking the establishment of melodies on this demo. The at times industrial, at times dub-ish pounding makes the beat machine-like but with a broken heart. What can we do with such thing? Is it supposed to be seen? How do people act when they encounter these songs live? Is it supposed to be for home listening like better drug experiences are safer to enjoyed without the protecting environment of your bed-bathroom and fridge? This is sick but not in the bro meaning—something is exigently not right with this band.

GYPSY SS – demo CS (Pizza Days)
Second demo of the psychopathic solo project of a dude from Szombathely, Hungary. The tight KBD-type music is mixed with threatening hardcore with a touch of '80s Hungarian punk influence. It feels like listening to two records parallel while many parts it's only drums, bass, and imperious yelling. Bringing the vicious reality of the Hungarian countryside they invited along some amazingly great guitar parts and hypnotic grooves.

TESSA TRIBE

Tessa plays in MASSES and UBIK and runs Lost in Fog. She lives in Melbourne, Australia.

It may have been a stinker of a year for the world in most respects, but a bloody good year for punk releases.

CHROMA – "Cuerpos Dóciles" LP (Dê O Fora / Hysteria / Nada Nada)
A record I kept coming back to throughout the year. This Barcelona-based all-femme three piece has created such a unique, driving take on what is essentially pretty simplistic punk. Angry yet slightly melancholy and so catchy, this 12" is by far my favorite release of this year, can't wait to hear more.

TOL – "Survive / War Dream" 45 (Nopatience)
Unashamedly my favorite current band in Australia right now, TOL produced a two track 7" that perfectly mixes the distorted rage of DISCHARGE / AMEBIX sounds with some more gothy / post-punk undertones. Best Australian release of 2016 for sure.

RAKTA – "III" LP (Dê O Fora / Iron Lung / Nada Nada)
This band is powerful with a capital P! This album builds, draws you in and completely soaks and encapsulates you within its sound. Perfectly layered and repetitive bass lines with piercing Portuguese chants, sultry melodies and a shitload of synth. Probably my favourite post-punk / goth release of this year, it's a really beautiful piece of music.

DYSTOPIAN DOG – "Anxiety" EP (Menace)
I hate to sound like a broken record, but South East Asia really does produce some of the best contemporary punk and sadly are so overlooked in the international punk scene. This EP delivers the catchy stomp hardcore punk that's pretty popular right now with a weird rancid edge and sung in Bahasa. Highly recommend checking this band out.

CEMETERY / PAWNS – split CS (self-released)
Finally a new release from reclusive goth band CEMETERY to follow up their *Wind & Shadows* LP (which was fucking amazing), and they do not disappoint. The CEMETERY tracks are a slight departure from what we've known from them previously—it's weirder, slightly more experimental with blown out vocals but still amazing. The other side from PAWNS is where this release really shines. A relatively new band, PAWNS's two tracks "Breaking Wheel" and "Herxing" are pure goth genius. Weaving guitar and bass lines with the vocals snapping through, these guys are ones to watch.

ODIO – "Un Mondo Libero Dall'uomo" EP (Nightrider)
Oooooh, how I love delay drenched hardcore punk when done right. This 7" is so solid amongst a sea of meh bands playing this style. Very powerful and very pissed off…I can't wait to see these guys on their upcoming Australian / South East Asian tour next year.

CC DUST – "Never Going to Die" 12" (Night School / Perennial)
My feel good happy synth pop / post-punk jams of the year, I was lucky enough to have two summers this year and all this record reminds me of is swimming, being in the sun, and just having a bloody good time. Even the downbeat teenage heartbreak type songs that come later in the release still are somehow uplifting…

HARAM – "What Do You See?" EP (Toxic State)
Without knowing for sure, I foresee this one being in a few peoples top 10's. An incredibly poignant but relevant release for this year the message and the music are both fantastic. Can't wait to hear more from this band.

GENERACION SUICIDA – "Sombras" LP (Going Underground)
So I am mildly in love with GENERACION SUICIDA's drummer. Her drumming and vocals really make this band and I love that there is more of her in this record. It's a little poppier than their earlier stuff but that is not a bad thing by any means. *Sombras* delivers quick and catchy bangers just how I like them/

EXTINCT EXIST – "Cursed Earth" LP (Ruin Nation)
A lot of crusties in Australia…and I'm sure the world have been waiting and waiting for this LP. So it *finally* came out and of course it was *absolutely* fantastic. Stadium crust at its best, with members from bands such as NUCLEAR DEATH TERROR, PISSCHRIST, ABC WEAPONS, and SCHIFOSI, you kinda knew they weren't going to fuck this up.

Honorable Mentions: YARBLES – demo CS (Nopatience), MORTE LENTA – demo CS (Nopatience), KRIEGSHÖG – "General" EP (La Vida Es Un Mus)

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2016's BEST: ALL THE R

ACCIDENTE – "Pulso" 12" (La Agonía de Vivir / Contraszt! / Distribuidora Soroll / Grita o Muere / In My Heart Empire / Pifia / Pumpkin / Tranzophobia / Walking is Still Honest)
AGAINST ME! – "Shape Shift With Me" LP (Total Treble)
ALIENATION – "2016" EP (Warthog Speak)
ANGEL – "2017" LP (self-released)
ANGRY ANGLES – LP (Goner),
ANXIETY – 12" (La Vida Es Un Mus)
AUSENCIA – "Cuantas Vidas" CS (Verdugos)
AVVIKELSSE – "Beginning of the End" EP (Crust War)
AZOK – "S.A.P.N.P." EP (General Speech)
BAD BREEDING – LP (self-released)
BAD NOIDS – "It's A Doggie Bag World" EP (Feel It)
BAKERS DOZEN – "Vilified" LP (Olifant)
BARCELONA – "Pueden Ser Ellos" EP (La Vida Es Un Mus)
BELGRADO – "Obraz" LP (La Vida Es Un Mus)
BIG EYES – "Stake My Claim" LP (Don Giovanni)
BLACK BALL – "Never Regret" LP (Longshot Music / Rebellion)
BLAZING EYE – "Brain / Lonely Corpse" (Overdose / La Vida Es Un Mus)
BLAZING EYE – "Ways to Die" EP (Overdose / Static Shock)
BLOOD PRESSURE – "Need To Control" 12" (Beach Impediment / Even Worse / Way Back When)
BLUE DOLPHIN – demo CS (self-released)
THE BRASS – "Desperation" EP (Sydney Town)
BULSCH – "Tartington" CS (Saucepan)
CADENAXO – "Belleza Mexicana" flexi EP (Discos Enfermos)
CC DUST – "Never Going to Die" 12" (Night School / Perennial)
C.C.T.V. – "7" Piece of Paper and Audio Cassette" CS (self-released)
C.C.T.V. – "Rehearsal Live Recording" CS (self-released)
C.C.T.V. – "Practice Tape 3.6.16" CS (self-released)
CEMETERY / PAWNS – split CS (self-released)
CHAOS TRIBE – "Manicomio" flexi (Nightrider)
CHAOS UK – "Shit Man Fucker!" EP (540)
CHERRY DEATH – "Saccharine" LP
CHOOK RACE – "Around The House" LP (Trouble in Mind)
CHROMA – "Cuerpos Dóciles" LP (Dê O Fora / Hysteria / Nada Nada)
CHROME REVERSE – "Do What?" EP (Kizmiaz)
THE COWBOYS – LP (Lumpy)
CRAZY SPIRIT – "Whisper" EP (Toxic State)
CRIMINAL – "Amongst The Thugs" CS (self-released)
CRIMINAL – "Skid Row Baby" CS (self-released)
CROWN COURT – "Capital Offence" LP (Katorga Works)
CUNTROACHES – demo CS (self-released)
D.O.A. – "Fucked Up Donald" EP (Sudden Death)
THE DANCING CIGARETTES – "Dance Dogs Dance" LP (Magnetic South)
DANGUS TARKUS – "Binky Boy" EP (Lumpy)
DARK THOUGHTS – LP (Drunken Sailor / Stupid Bag)
DARKTHRONE – "Arctic Thunder" LP (Peaceville / Soyuz)
DAUÐYFLIN – "Drepa Drepa" EP (Erste Theke Tonträger)
DAUÐYFLIN – demo CS (Paradísarborgarplötur)
DEATH CHURCH – "Betrayal / Inside Struggle" flexi (self-released)
DEATH CHURCH – "Black Book Vol. 2" flexi (self-released)
DEATHRAID – "Eternal Slumber" LP (Agipunk / self-released)
DECESO POR CAUSA DESCONOCIDA – demo CS (Toby)
DEVIL MASTER – demo CS (Grim Wind)
DFMK – "7 Canciones Sobre Un Individualismo Radical" EP (La Escalera / Get Better / Sex Sheet)
THE DOUBLE – "Dawn of the Double" LP (In The Red)
DOW JONES AND THE INDUSTRIALS – "Can't Stand the Midwest 1979-1981" LP (Family Vineyard)
DOWINA – "Brezalauspurch" EP (Tough Ain't Enough)
DYSTOPIAN DOG – "Anxiety" EP (Menace)
ELECTROCUTIONER – "5 Trax Demo" EP (Make Em Sweat)
ES – "Object Relations" 12" (La Vida Es Un Mus)
EXOTICA – "Musique Exotique #01" CS (La Vida Es Un Mus / self-released)
FIREWALKER – "Summer '16 Promo Tape" CS (self-released)
FLASHER – "Tense" EP (Sister Polygon)
FOSTER BODY – "Moving Display" LP (Diabolical)
FRAMTID – "The Horrific Visions" EP (Brain Solvent Propaganda / La Vida Es Un Mus)
FRAUDE / RATS IN THE WALL – "Estos Dias" CD (Blacknoise)
FUCKING – "Intimacy Issues" EP
FURY – "Paramount" LP (Triple B)
GARY WRONG GROUP – "Away in Heathen Darkness" 12" (Scavenger of Death)
GENERACION SUICIDA – "Sombras" LP (Going Underground)
THE GERBILS – "Dead Detroit" LP (Lysergic Sound Distribution)
G.L.O.S.S. – "Trans Day of Revenge" EP (Nervous Nelly / Sabotage / Total Negativity)
VIVIEN GOLDMAN – "Resolutionary" LP (Staubgold)
GOOD THROB – "Scum" EP (La Vida Es Un Mus)
GREEN BERET – "Standing at the Mouth of Hell" LP (Side Two)
GROTTO – "Manic Evil" EP (Pissfart)
GYPSY SS – demo CS (Pizza Days)
HACESJA – "Rehearsal in Garage 1.05.90" EP (Refuse)
HARAM – "What Do You See?" EP (Toxic State)
HARD SKIN – "The One That Got Away" EP (JT Classics)
HEARTLESS FOLK / RATS IN THE WALL – "Skeletal Twins" CD (Blacknoise)
HEAVY METAL – "Anti-Music Anti-Sense Anti-You" LP (Static Age)
HEAVY TIMES – "Dancer" EP (Randy)
HIRS COLLECTIVE / PEEPLE WATCHIN' – split 7" (Get Better)
IDIOTA CIVILIZZATO – demo CS (self-released)
IMPALERS – "Cellar Dweller" CS (Can O' Bees)
IN SCHOOL – "Cement Fucker" EP (Thrilling Living)
ISOTOPE – "Midnight Soldier / Final Wind of Mercy" 45 (Rust and Machine)
JANITOR SCUM – 12" (Lumpy)
JOINT D≠ – "Intelligence" CS (Scavenger of Death)
KITCHEN'S FLOOR – "Battle Of Brisbane" LP (HoZac)
KITTEN FOREVER – "7 Hearts" LP (Atlas Chair)
KOMINTERN SECT – "D'Une Même Voix" 12" (Baldy Sound / Euthanasie)
KRIEGSHÖG – "General" EP (La Vida Es Un Mus)
KRIMEWATCH – demo CS / EP (self-released / Lockin' Out)
KVÖL – demo CS (Paradísarborgarplötur)
LACERATE – demo CS (self-released)
THE LAVENDER FLU – "Heavy Air" 2xLP (Meds)
LEMONADE – demo CS (self-released)
LIFE FUCKER – "Nightmare" EP (Static Age)
LIFELOCK / RAPPA – split EP (4490)
LIQUIDS – "Hot Liqs" LP (Drunken Sailor)
LIQUIDS – "Hurt My Feelin'" EP (Yeah You!)
LITHICS – "Borrowed Floors" LP (Water Wing)
THE LOPEZ – "Kill Your Selfie" EP (self-released)
LOWEST FORM – "Personal Space" LP (Harbinger Sound / Iron Lung)

ELEASES FIT TO PRINT

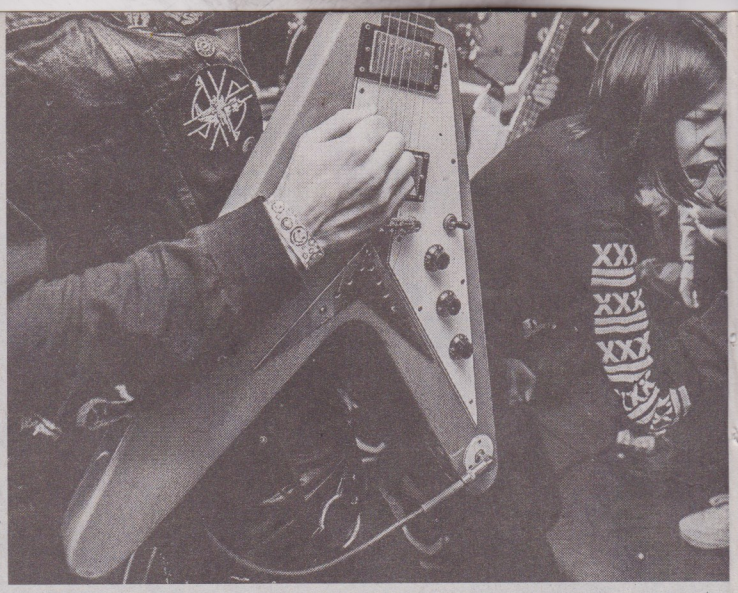
LUBRICANT – "Australia Tour Tape 2016" CS (Lost in Fog)
LUMPY AND THE DUMPERS – "Huff My Sack" LP (Lumpy / La Vida Es Un Mus)
MALLWALKERS – "Dial 'M' for…" LP (Peterwalkee)
MARBLED EYE – CS (Melters / self-released)
MARTYRDÖD – "List" LP (D-Takt & Råpunk / La Familia / Southern Lord)
MENTHOL – "Plastic Garden" EP (Not Normal)
MINDSET – "Nothing Less" EP (React!)
MISS DESTINY – LP (R.I.P. Society)
MOMMY – "Songs About Children" LP (Toxic State)
MONGOLOID – "Plays Rock N Roll" LP (Deranged)
MOOM – "Second EP" from "Double EP" CS (self-released)
MURDER – demo CS (Sonic Terror)
MY NAME IS JOE – "Stories Of Our Cities" LP (MNIJ)
MYSTIC INANE –"EP's of M/I" LP (La Vida Es Un Mus)
NADIE – demo CS (self-released)
NAIL POLISH – "Authentic Living" CS (Help Yourself)
NANDAS – "Exo" EP (Toxic State)
NATURE BOYS – CS (self-released)
NECROT – "The Labyrinth" LP (Tankcrimes)
NO TIME – "You'll Get Yours" LP (Phobiact)
NOFX – "First Ditch Effort" LP (Fat Wreck Chords)
NOI!SE – "The Real Enemy" LP (Pirates Press / Randale)
NOTS – "Cold Line / T.V.O.D." 45 (Goner)
NOTS – "Cosmetic" LP (Goner)
ODIO – "Un Mondo Libero Dall'uomo" EP (Nightrider)
THE ORIONS – "Lightning Stroke Twice" LP (Chompi / Crapoulet)
OS COURETTES – "Introducing The Selvagem Os Courettes" 45 (Bachelor)
PANSY DIVISION – "Quite Contrary" LP (Alternative Tentacles)
PATSY – "Eat It / Insidious Kind" 45 (Total Punk)
PEARS – "Green Star" LP (Fat Wreck Chords)
PELUQUERÍA CANINA – "Jovenes Promesas" LP (Going Underground)
PISS – "Stuck in the Gutter" CS (self-released)
PLANET Y – demo CS (self-released)
POLLEN – "Aftermath" EP (Brain Solvent Propaganda)
PRAISE – "Leave It All Behind" LP (React! Records)
PRIMETIME – "Going Places" EP (La Vida Es Un Mus)
PRIMITIVE CALCULATORS – "I'm Fucked / Bad" 45 (Emotional Response)
PRISION POSTUMO – demo CS (self-released)
PURE DISGUST – LP (Katorga Works)
QUEENSBURY RULES – "Bristol Elite" LP (United Riot)
RAD / XANTS – split EP (Sacramento)
RAKTA – "III" LP (Dê O Fora / Iron Lung / Nada Nada)
RATS REST – "On the Eastside" EP (Dead Broke / Peter Out)
RAVIOLI ME AWAY – "Living is a Myth" LP (Upset The Rhythm)
REMNANTS – "Ruff Mix" CS (self-released)
REPOS – "Poser" 12" (Youth Attack)
RIÑA – demo CS (self-released)
RIXE – "Les Nerfs A Vif" EP (La Vida Es Un Mus)
ROHT – demo CS (Paradísarborgarplötur)
S.L.I.P. – "Slippy When Wet" 12" (Sorry State)
SARCASM – "Total Institution" CS (Far so Far)
SCRAP BRAIN – demo CS (self-released)
SCUMRAID – "USA West Coast Tour 2016" CS (Dark Raids / Human Double Face)
SEM HASTRO – "Rancor a Cidade" EP (Hysteria)
THE SHIFTERS – "Creggan Shops / Captain Hindsight" 45 (It Takes Two)
SHIVAS – "I've Had Enough / So It Goes" 45 (Casino Trash)
SIEVEHEAD – "Buried Beneath" EP (Static Shock)
SILENT ERA – "Mini Bosses" EP (Square One Again)
SKIPLICKERS – "D.E.A.F." EP (Kids of the Lughole)
SNOR – "Totalna Cisza" EP (Adult Crash)
SP CAOS – "Demo 1984" EP (Nada Nada / Spicoli)
SPECTRES – "Utopia" LP (Deranged / Sabotage)
STARS AND STRIPES – "Planet of the States" LP (Brass City Boss Sounds / Olde Tyme)
STRANGE PASSAGE – "Shine and Scatter" CS (self-released)
STRANGERS – "Where Do We Go?" EP (Verdugo)
STRUTTER – "Will to Learn" EP (Beach Impediment / Static Shock)
THE SUBURBAN HOMES – "Are Bored" 12" (Total Punk)
SUBVERSIVE RITE – demo CS (self-released)
SUNSHINE WARD – "Order" 12" (Feral Ward)
SYNTHETIC ID – "Impulses" LP (Castle Face)
TARANTÜLA – demo CS (self-released)
TERRY – "8 Girls" EP (Aarght!)
TERRY – "Terry HQ" LP (Upset the Rhythm)
3-D – "Vortex #1" EP (Nada Nada)
TOL – "Survive / War Dream" 45 (Nopatience)
TOP DOG – CD (Rebellion)
TORTURE LOVE – "They Came Crawling" LP (Pressure Ground / Protagonist)
TRIAGE – "Power Beat" EP (Larry Tony Produzioni)
TV CRIME – "Hooligans / Wild One" 45 (Static Shock)
TVTV – "I'm Trouble" EP (Episode Sounds)
TYRANNAMEN – LP (Cool Death / Static Shock)
UNA BÈSTIA INCONTROLABLE – "10-11-12" LP (La Vida Es Un Mus)
UNISEX – demo CS (Silenzio Statico)
URANIUM CLUB – "All of them Naturals" 12" (Fashionable Idiots / Static Shock)
URANIUM CLUB – "Who Made The Man? / Small Fry" 45 (Lumpy / Static Shock)
UROCHROMES – "T.O.A.P." EP (Lumpy)
LA URSS – "Maravillas del Mundo" LP (Discos MMM / Sabotage)
USELESS ID – "State Is Burning" LP (Fat Wreck Chords)
VAASKA – "Futuro Primitivo" EP (Beach Impediment / Vox Populi)
VANILLA POPPERS – "Lurking in the Corner of Clevland, OH" EP (Negative Jazz)
VIOLENT CHANGE – "3" LP (It Takes Two / Melters)
VIVID SEKT – "Who Protects Us From Ourselves?" EP (Black Water)
WALL – "Cuban Cigars" EP (Wharf Cat)
THE WAR GOES ON – LP (Adult Crash)
WARM BODIES – "Domo" CS (self-released)
WARTHOG – "Culture?" EP (Beach Impediment / Static Shock)
WHIPPER – "Shit Love" EP (Aarght!)
WITCHES WITH DICKS – "Not Just A Passing Season" 12" (Dead Broke)
WOOLF – "Posing / Improvising" 12" (La Vida Es Un Mus)
THE WORLD – "Loser / Lullaby" flexi (Play Pinball)
THE WORLD – "Managerial Material" EP (It Takes Two / Upset the Rhythm)
WORSE – "Rubber Burner" LP (Deranged)
WOUND MAN – "Perimeter" LP (Painkiller)
V/A – "Siempre estuvimos aquí" CS (Cintas Misifusa)
V/A – "Subnormal Girls Vol. 1" (Waiting Room)
V/A – "Typical Girls" LP (Emotional Response)

FARRAH SKEIKY'S TOP PHOTOS OF 2016

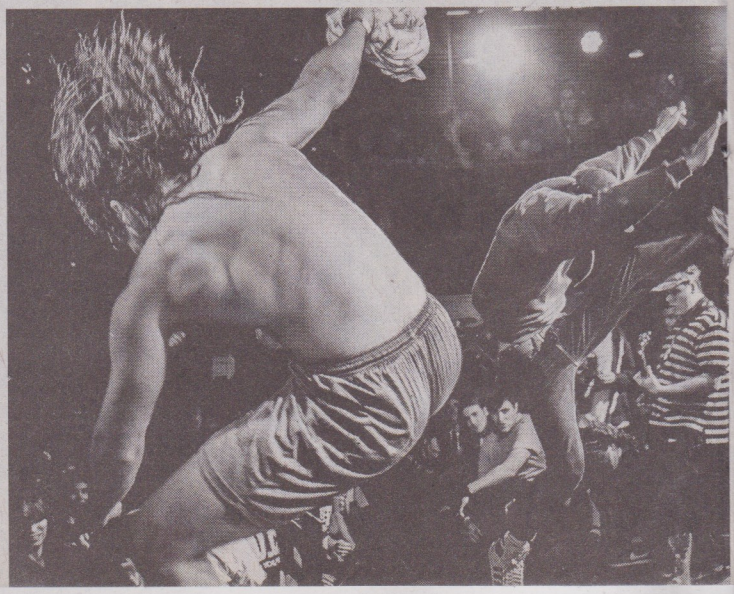
L-R from top: Stuck Pigs, Night Birds, Olivina Neutron-John, Downtown Boys, Mindset, Kombat, La Misma.

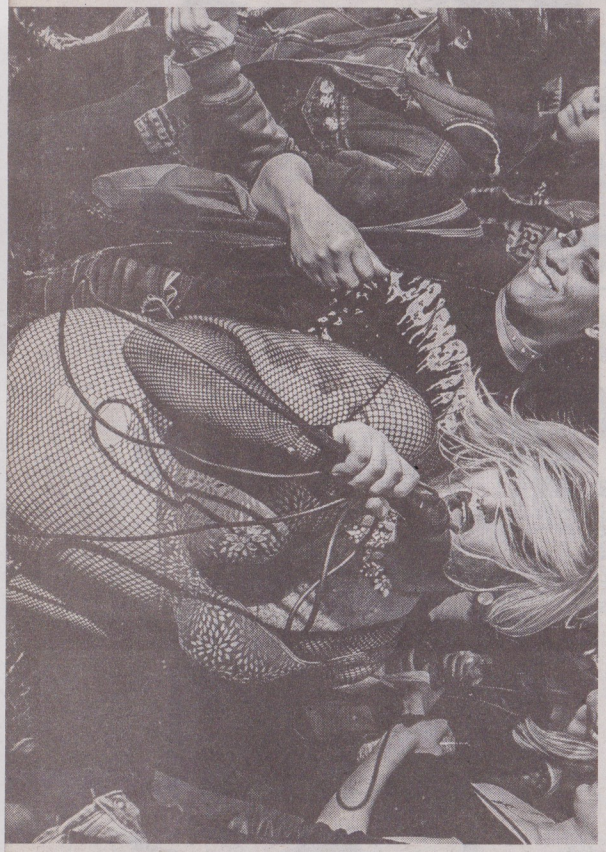
SCAPEGOAT

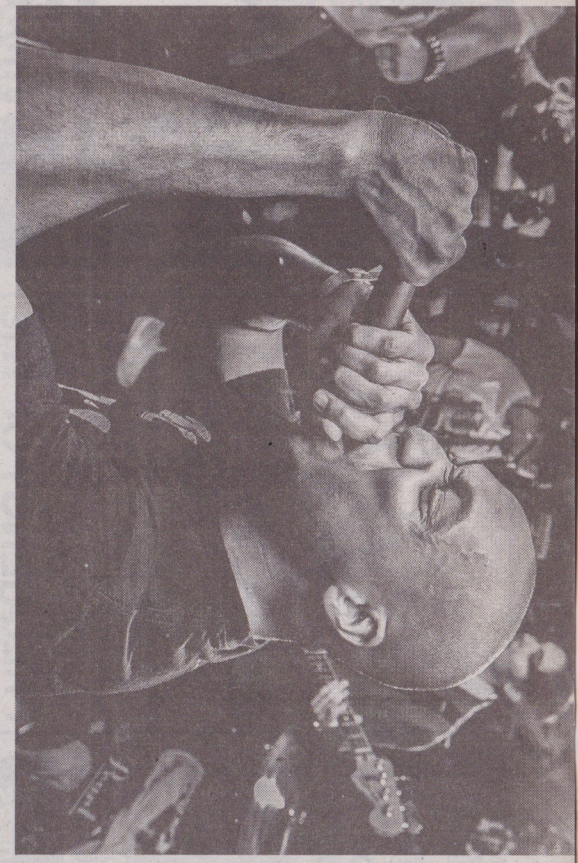
DANCE



EXIT







ANGELA OWENS's TOP TEN PHOTOS OF 2016

L-R from top: Blood Pressure, Triage, Pure Disgust, Lower Species, Haram, Impalers, Krimewatch, Step 4 Change, Homosuperior, Mommy

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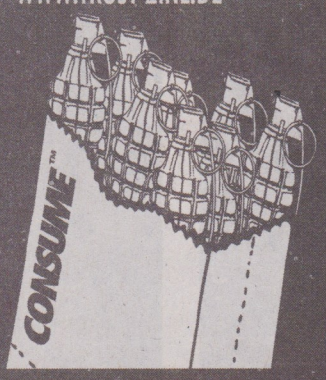

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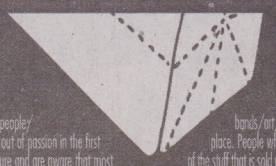

We like to meet people/ bands/art/sport/etc. that do what they do out of passion in the first place. People who believe in underground culture and are aware that most of the stuff that is sold nowadays under that flag is total crap only made to make money. And, if you feel you can write and relate, get in touch. To put it with Fugazi's words:

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the Monsters

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ANXIETY

With a reputation for their confrontational and direct stage presence, Anxiety have been honing their chaotic take on hardcore for little under a year. Open minded in their influences, yet focused in their outcome, their hectic brand of punk tears its way through the mixed bills of their hometown of Glasgow. With their debut record out on La Vida Es Un Mus, recorded after only five gigs, Anxiety exude the true spirit of punk and DIY—being ambitious and getting shit done, all while looking at the hardcore scene from the outside in and embracing a non-dogmatic attitude. I sat with them over pizza and beer to discuss genre labels, limitations of radical politics in music, and Theresa May's kinky necklace.

Interview and introduction by Vickie McDonald. Photos provided by Martin Sorrondeguy.

MRR: In my opinion you guys are pretty hard to pin down, though the label "hardcore" is definitely used the most. Where, if at all, do you see yourself within the hardcore scene?

Michael: I don't!

Calvin: I guess those tend to be the kind of bands that we play with, but I don't really think we're that hardcore. We're kind of wimpy.

Kay: Aye, when people say "hardcore," a lot of the time they mean beat downs, tank tops and bros.

Michael: It's just become a thing that's like loads of bros. When people say hardcore I think they mean first wave hardcore bands like Void, who are actually really weird. People call it hardcore but it's also really wimpy in a way.

Calvin: Yeah, it's not macho.

Seb: It depends how you come across the term "hardcore." The same thing happened with melodic punk or emo. I remember first coming to the UK and emo meant Funeral for a Friend. For me though, we definitely do hardcore music.

Michael: When you first get into hardcore or punk or whatever, a lot of it depends on your perspective. I actually find it alienating a lot of the time watching those kind of bands.

Kay: I really comment on it much. I played my first ever gig three years ago. I was never really part of a punk scene. In the past, even when doing stuff that wasn't identifiably hardcore or even punk, I always played with punk bands in Glasgow. That's what I thought of it in terms of, rather than what people actually sound like.

Calvin: The bills we play in Glasgow tend to be more mixed than the ones we play outside of Glasgow.

Michael: I lived in Glasgow until I was about 24 and I went to loads of gigs and I certainly saw hardcore bands but I don't remember thinking "Oh, so *this* is hardcore." I remember seeing bands like Shank, all the late '90s powerviolence bands, and they would bring hardcore bands over and I didn't know what any of it was called, I just thought it was cool. I didn't really know what hardcore was until I was in my mid-20s. I didn't even hear Minor Threat until I was about 23. I still think the idea of hardcore as a thing can be really exclusive. That's why I like playing gigs here in Glasgow because we play with all sorts of bands.

Kay: People like to be dogmatic about these things because it's so rigidly defined. If you don't fit it, you're wrong. At the same time, I can see virtue to using the label because if you're a person who doesn't really fit into that and you say "We play hardcore" it can be kind of empowering.

Calvin: I think there's a tendency, especially in hardcore, to be like "There's punk and hardcore and if you're into that you must burn everything else." I get a bit bored of that, when you encounter someone where that's the only thing that they listen to. I'm just not interested in that.

Seb: I feel like we're answering why we are not. We're answering to the notion of hardcore that has already been defined. Like, answering to hardcore based on what hardcore has become. But to me, I do listen to hardcore punk. I grew up with that. I think up hardcore riffs but feel like we're saying we're not part of this thing that is insular and macho. We do play hardcore, just not that.

MRR: What do labels like "queercore" mean to you? Is it something that's similar to using the term riot grrrl to describe a band of female identifying musicians i.e. lazy journalism? Or is it something that's important and purposeful to the band, perhaps a label to represent your views on queer and trans politics in punk?

Seb: I think at some point labels like that cut out the middleman when you want to find things that might be good for you. When I was really young and trying to understand music in terms of its history, I was trying to find music that I thought might give me something that I needed to know. I remember thinking there was this thing called riot grrrl and I should figure out what the fuck it is because I will probably have some affinity with it because I'm not a super macho dude or whatever, and it spoke to me.

Michael: I think a lot of those labels are created out of lazy journalism, like people trying to find some way of selling something, but that's the way a lot of people get turned onto it, so as an entrance thing its quite important. You don't do music so that somebody can label it but those things are helpful.

Calvin: At the end of the day people are going to write about music and need something to say. There are finite words you can use to describe music, in terms of "queercore" or whatever. If I'm reading *Maximum Rocknroll*'s 100-odd record reviews and I read something labelled queercore, rather than hardcore, I'm probably going to check it out. It's just going to interest me more. So in that way I don't think there's really any harm in those terms, as long as you're not being reductive.

Kay: I'm interested in the point where queercore becomes defined. Is it because there are queer people in the band, or is it because the songs have queer themes? Or is it an entry point? When I personally saw stuff like that, that idea of possibility models, you don't see people that look like you or have experiences like you. So with this, I saw there's people like me doing this. We don't have queer themes, but I think it comes through anyway from queer people paying in a band. You're in that space anyway so it's going to be apparent.

Seb: It's funny to call music that in a way, because it's not really descriptive. Queer music is never going to be a face or an answer for queer politics because queer politics goes way beyond that.

Kay: In a sense I feel like within it, you challenge rigid conceptions. Like the idea of queering something—it becomes less easy to define, or it can exist outside of

boundaries.

Michael: I'm totally into the idea of this band being labelled "queercore" if it makes people find it, but I feel there is a problem with people patronizing things by saying "That's queercore, and that's just for those people." I think if you're a seventeen-year-old kid who's trying to find out what their identity is then it's great if something like that helps them. That's really important. But if you're a thiry-year-old record collector and saying "That's queercore, I'm probably not going to like that," then that's when it becomes problematic.

Calvin: Yeah, labels are helpful to an extent but they can only really explain so much.

Seb: What I find a nuisance is when terms like queer or feminist or whatever take away from the political agenda of "queer" as a term for understanding people's experience and position in society. That's the tricky thing, calling any old band queer punk because you think queer means a bit gay or flamboyant or whatever. I like when something can represent queerness, but at some point it isn't going to represent all of it. It could jeopardize the cause. Music is only radical to a certain level.

MRR: Would you then consider yourself a political band in any way?

Kay: Just by being there to an extent. As a trans person playing in a band, I think your presence can be political. That's why I've never felt the need to write lyrics about that sort of thing, because being there is enough. You're aware of the way people act around you or how seriously people take you.

Seb: Yeah, political according to the immediate environment you're in. But if you think about the rest of the world, we're not. As long as you understand your limits, then it's good to say there's something political about what we're doing, or something queer about what we do, something hardcore about what we do. But at some point you're going to overstate the meaning of these terms. That's when it's just entertainment.

Michael: Calling a band political is also a shackle because as soon as you say "Oh, they're a political band," you immediately shut off people who think they're not into that sort of thing, or people who just like to hear bands talking about how shit life is or whatever, but that *is* political. So from that point of view, everything we do is political.

Kay: Yeah, I feel my existence is very political. I can't avoid it in much of what I do.

Michael: None of our songs are about the conservative government. I think you can affect people more by existing politically but also talking about stuff that's universal to them. I feel our songs are kind of emotional in a way.

Calvin: Yeah, they're personal. Although we might write some songs about Theresa May's bike chain necklace.
Michael: Or how I want to dom Theresa May.
Kay: We're all being dommed by Theresa May.
Seb: I would acknowledge political things in relation to the band but I wouldn't say we're a political band. Even if a band wants to be political, they probably won't be.
Michael: I feel like our songs are personal. About feeling a bit left out, for example, which we all have at some point. It's something that's universal.
Kay: Relatable content
Michael: A lot of the songs are about that, and that also means feeling left out from the hardcore community. I actually think that's more political, in that you're talking to people and relating to them rather than talking about the fucking poll tax or whatever. Well, not the poll tax—it's not the '80s.
Kay: That's another name for our next record, "Fuck The Poll Tax"
Calvin: I remember when I was a baby my mum bought me and my twin sister t-shirts that said "When I grow up I'm not going to pay the poll tax".
Sebbe: She was right!

MRR: You guys don't seem to be reacting to any sort of local punk scene. Do you feel your location of Glasgow has any effect on your music? If not, are there any other punk scenes you feel more of a kinship with?
Calvin: I would immediately say no. I don't really think there is a punk scene in Glasgow, or certainly not a one we're involved in. I don't necessarily think that's a bad thing though. The bills we play in Glasgow tend to be more mixed than other places we play. I get a bit bored of playing bills with seven hardcore bands, so I don't lament the fact there isn't a dedicated scene here. I mean, there very well might be but at least not one that we're part of. There's a more bro-ish, macho scene and I'm definitely aware of that but we're not involved—people like Bromotions who put on bands like Judge or Code Orange or whatever.
Michael: Is there seriously something called Bromotions?
Calvin: Yeah! I'm aware that that's there but I don't mind not being part of it. It's nice that it's happening and it's good for the people that like that but yeah, I'm not that interested. I have nothing against that kind of macho hardcore and I do listen to that stuff—
Michael: —with a raging boner.
Seb: I always wanted there to be a "proper" punk scene here, but there was never anything here that felt that approachable.
Michael: Though saying that, we just played Clocked Out's last ever show.
Seb: Yeah, and there was a total punk crowd at that.
Michael: What I took from that show was that Clocked Out were a really important band for a lot of kids here. In smaller cities like Glasgow you can have individuals that people gravitate around and Clocked Out were really important. They brought bands like Dawn of Humans and Coke Bust here, and without that suddenly there would have been no punk shows in Glasgow. When I first moved back to Glasgow I went to see No from London playing at The Flying Duck and there were only seven people who'd paid in because there was no momentum because Clocked Out weren't around. Once Clocked Out and Black Cop stopped playing it was like there was no more punk in Glasgow.
Kay: There's always varied bills here though.
Michael: That's that non-dogmatic attitude which is actually a good thing about this city.
Seb: It's too small here to have a proper punk scene.
Calvin: Yeah you don't have the option here. There's only so much you can see. You end up seeing all the same bands all the time and there's people you get sick of the sight of because they're in twenty different bands. I'm not excluding us from that. We're all in other bands.
Michael: We started rehearsing about a year ago and the main reason we got together was to play with Sheer Mag. I was putting the gig on and there wasn't really a Glasgow punk band I could get to support, so I thought maybe we should start one.
Calvin: Yeah, you told me it was only going to be one gig!
Michale: There is more stuff happening now, though. Definitely an upward arc at least.

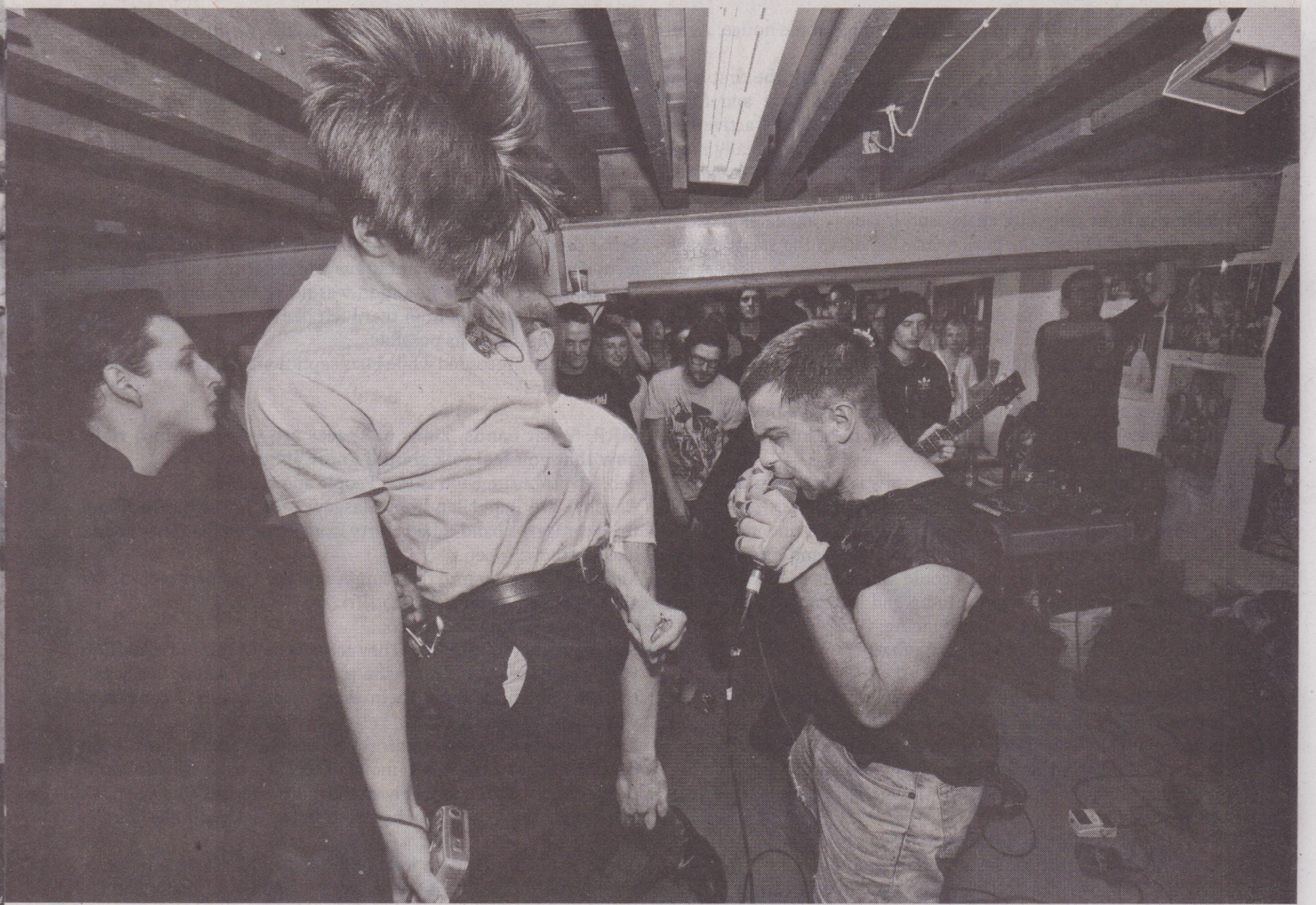
MRR: You recently helped organize a pop up photography exhibition of work by Martin Sorrondeguy from Los Crudos. How did that come about?
Michael: So, Martin is friends with Paco, who put our record out, and Paco also puts out his band Limp Wrist and the more recent Los Crudos stuff. Los Crudos then did a tour which Paco organized. Martin has always taken photos and has had a lot of photobooks out and he wanted to do an exhibition of some of his prints.
Seb: It got mentioned when we played Bent Fest and I just jumped on it!
Michael: He was doing a show in London and he wanted to organize more shows and exhibitions. Seb has a connection with Transmission Gallery and it just kind of happened.
Seb: It happened so fast. I was putting on Spite House shows in the basement of the gallery so I had easy access to the space.

MRR: Your record came with an art and lyric insert. How important is the visual aesthetic of the band? Is zine culture something that's important to you?
Calvin: I didn't really have any involvement with the artwork but zine culture and the associated aesthetic is always something I've been into.
Michael: Do you think zine culture still has a prominent place to play in the digital age?
Calvin: No, it doesn't. Definitely not.
Seb: It's more of a fetish thing now. A bit of a throwback I guess, which is a shame.
Calvin: Doing it now, in the traditional way, would actually be making things more difficult for yourself. When I was doing it, it was pre-internet, when zines were actually the only way you could do it. Nowadays it would be a bit of an affectation. You'd be printing stuff from your computer to then cut and paste it, to then photocopy it. I mean, I think that looks really nice but it doesn't really have much of a place now.
Michael: 30 years ago it was a means of survival. Nowadays it's almost like buying and collecting records, another means of distributing capital.
Kay: People should take advantage of the fact there's no reproduction costs for digital media. If you can remove the price barrier to people accessing information, I think that's good.

Calvin: Aye, it costs a fortune to photocopy your zines. My Mum used to photocopy it for me by sneaking onto the photocopier at work. I used to love it when she'd bring them home and I'd have to fold them and staple them all.
Kay: Your mum's the reason this band happened.
Michael: Calvin's mum is the godmother of punk in Glasgow!
Seb: I like zines but the insert wasn't really a response to zines. It was just me and Kay making a little booklet to go in the record with the lyrics. It wasn't really like "Let's make a zine." It was about being more ambitious than just printing a page with lyrics on it. Now that I think about it, that whole record was a total project.
Michael: You kind of failed uni because of it!

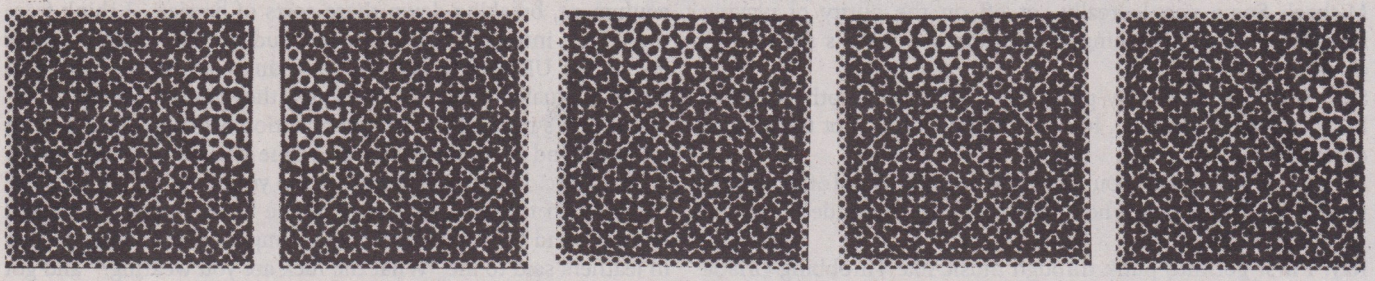
MRR: The band you most remind me of is Wrangler Brutes who had musically varied side projects outside of hardcore. There's noise on your record and the guitar and bass point to bands like Sonic Youth and US Maple. What are your other musical influences outside of punk?
Kay: Definitely US Maple! I think it's interesting that you mention US Maple as they changed playing a stringed instrument for me. I like Shorty a lot. I also really like Stretchheads and you couldn't really define them as hardcore or anything. A lot of my reference points came from thrash and things like that. I think Brainiac

were a big band for me and Seb.
Seb: I'm just into indie rock. I like the Pixies and that's it.
Michael: Some people really get off on the purity of playing hardcore and only listening to hardcore. I think it's such a cul-de-sac.
Seb: The reason we play punk but also listen to other stuff is because time has passed. It would be impossible not to listen to other shit.
Michael: What's good about this band is that it's kind of nominally punk played by people who always felt a little excluded from the punk scene.
Kay: I first got into punk through music like Throbbing Gristle because of the class perspective. It was interesting to me that they were organizing stuff on their own, building their own equipment, breaking down these sorts of barriers. I think from there I got into stuff like Crass and Rudimentary Peni. Punk for me in the UK always had that working class thing behind it, which I actually found empowering rather than excluding.
Michael: It's interesting that you mention bands like Crass. A lot of those kind of bands started at a time when everything wasn't so dogmatic. I lived in London for ten years and found the punk scene down there so restrictive at the time. I played a Lowest Form gig and I had a bobbly woolly jumper on and this punk guy in leathers said to me "What the fuck are you wearing?" and got



all his mates to start laughing at me. I just thought 'What the fuck is this?" It really made me angry.
Calvin: It's so childish. To think like that and have these musical barriers after your teens is just a bit embarrassing.
Michael: It's just a way of excluding people.
Kay: People do that because it solidifies their own sense of self. It gives them an identity and they can't cope with anyone who doesn't fit that.
Michael: That's why the environment and music scene in Glasgow is healthier. You can be into other things aside from punk. It's less prescriptive up here and that's really exciting.

MRR: There's a confrontational aspect to both the record and your live performances. Is that purposeful or something that organically came out?
Kay: I find that performative thing interesting because it can subvert the expected power dynamic in live spaces. For me, if people are moshing or getting in other people faces it can be great to get in amongst it. Or even just staring guys in the audience down until they look away. That can be really empowering, especially if you feel uncomfortable yourself in those spaces. I'm not really like that at all as a person but in that setting I am. It's a way of getting over how nervous I am sometimes.
Seb: When we're playing I'm just pissing around, jumping about



because it's fun. I don't think of it as a thing people notice. At all our gigs I just look at Calvin.
Michael: I take it quite seriously, actually. I think the first time I noticed that was when we played in Manchester and there were two guys there who were a lot more physically active and demonstrative than everyone else. They were going really mad. For the first three songs I was really into it but then I realized that everybody else was really far back and you've got four bros down the front throwing chairs and it clearly alienates most of the audience. One of the guys nearly fell down the stairs. I wish he had.
Calvin: I wish he'd fallen out the window.
Michael: Confrontation doesn't mean going to the front and pushing people around. What interests me is confronting people in other ways. Like, I'll find the most bro kind of guy and sing a song to his crotch.
Kay: Yeah, subverting their expectations. It's more interesting to be theatrical than to incite violence. I look right into the audience a lot when we're playing.
Michael: One of my favourite moments was when we played with Downtown Boys. It was the first time we had a "mosh part," and because we were playing a punk gig everyone understood the ritual and these guys started getting amped up and moving to the sides. So I went as far back as I could and made it look like I was going to jump into everyone, ran up and just before I was about to hit the crowd I just started vogueing.
Calvin: I wish I'd noticed you doing that!

MRR: There is a directness and an urgency with the record that you have managed to capture from your live performances, especially on the track "VMD." Was this an important thing to try and capture while recording?
Kay: That's why we recorded with Luigi. He's good at capturing a band live.
Calvin: And freezing to death. And having necrosis of the flesh.
Kay: We tried to capture the stench of near death.
Calvin: Yeah, we did record everything live although though "VMD" had overdubs, actually. We used to start our sets with a version of "VMD."
Michael: We did a demo tape with a version of "VMD" on it and the music for it was cut-ups of us time stretched. So it's still us "live" in a way. Then when it came to the record we wanted to do something like that again, but Calvin had to take Kay to the hospital, so it was just me and Seb, and Luigi played a synth.
Seb: Yeah, the song that happened on the record was a total accident.
Michael: The recording of the record was really intense. We recorded in one day but the mixing process was fucking torturous.
Seb: What was great about recording was that we basically figured out the songs when we recorded them. Like, we ended up playing loads of the songs the way we recorded them that day.
Calvin: Yeah, I've seen how the songs have subtly improved since we recorded the album but there's no point in getting hung up on the idea of wishing we could record it again now because it could be even better. That's a good thing. You would always want to think as a band that you're getting better. It would be shit to hear something you did a year ago and think "I wish we were still that good."
Seb: I don't think it would sound better though. I feel like all of a sudden we were really ambitious and determined. I never had that in me before. The intention was never any more than to do the band for fun but within that I felt like I personally was trying to make it as gnarly as possible.
Kay: I'm glad I recorded while I has septicaemia. It comes through on the record!

MRR: What bands, zines or spaces are you guys into right now that you feel folk should know about?
Seb: My favourite band is Fun People and that's it.
Calvin: I like Rapid Tan from Glasgow a lot. My favourite album this year is by a band called Hurry from Philadelphia. They sound like Matthew Sweet.
Michael: I'm really into that Lumpy and the Dumpers record. We all really liked Krimewatch and Triage.
Kay: I think G.L.O.S.S. are cool.
Seb: Yeah, they're amazing. They actually really remind me of Fun People musically. And the vibe too. They're fucking heavy but there's something about them that's really catchy. I connected with them so quickly.
Kay: Most of the new records I've bought recently have been death metal or early black metal. There's a band called Occult Burial who put out probably my favourite record this year. It's like Venom. It has a kind of hardcore feel to it. I really like Curdle, too.
Michael: We played with loads of good bands last time we were in England. Runt and Score are really good, and I really like Es. Bratakus from Glasgow should definitely get a mention too.
Seb: If you're talking about bands from Glasgow, I think one of the most exciting bands in ages are Kaspar Hauser.
Kay: I like Kaspar Hauser a lot. I like that I can relate to Josh, coming from a queer working class perspective. It interests me that that's in his lyrics.
Seb: Yeah, they're a fucking punk band!

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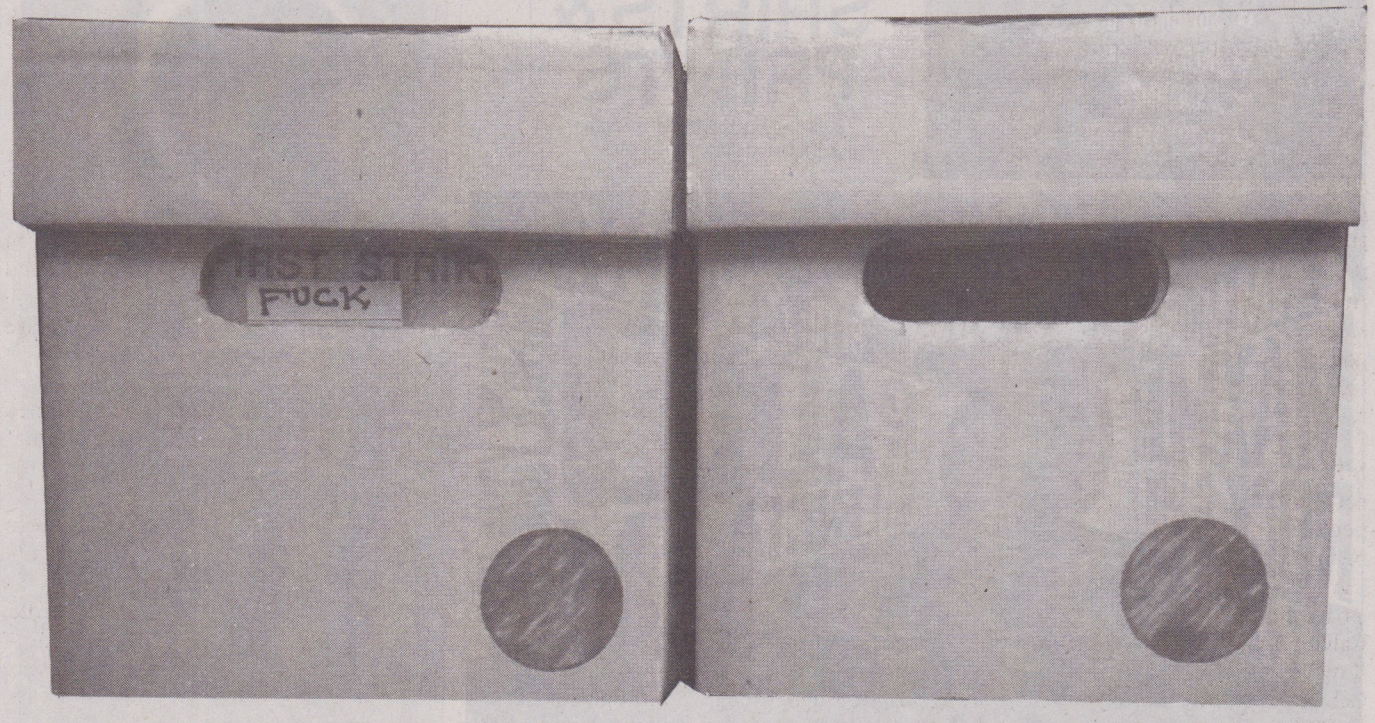

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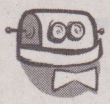

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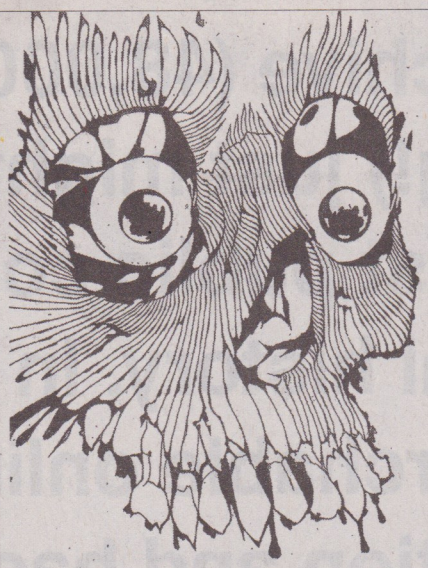

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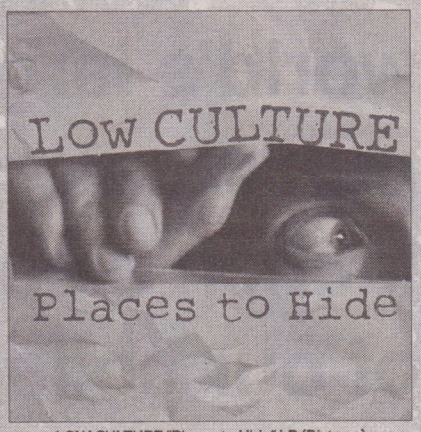

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FUCKING

Fucking. The word alone manages to say so much. A throng of images conjured by its mere mention; fragments of the word's meaning have been imbedded into your consciousness. The mind rolls its own montage: tender moments, awkward missteps, heinous violence. Not unlike dropping the needle on a Fucking record, or, better yet, seeing Fucking play live.

The band is currently operating as a quartet, having recently lost a bass player to relocation. I sat down with them at the house they practice at in south Minneapolis on August 22, 2016. We talked, and laughed, and talked, and then laughed some more. I had only met one of them briefly prior to this but I left feeling like we were all old friends.

Interview and introduction by Nathan G. O'Brien. Photos by Clay Tinker, Julie Sandburg, & Stephen Houldsworth.

MRR: Alright everybody, go ahead and introduce yourselves.
Travis: I'm Human Resources and I play guitar.
Bree: I'm Bree, I play alto sax.

MRR: Are you on all of the releases or just the latest?
Bree: Just the most recent 7".
Tim: You're kind of a mosh enforcer with that piece of brass.
Bree: Yeah, I'm the mosh cop.
Tim: I like how you've become prominently visible as a front person / hype person. You were like, "Is this OK? Am I overshadowing you?" It keeps people from touching me.
Bree: Well, I think the whole sax in a punk band thing has a lot of potential to be super kitschy or is like nothing at all; like not really adding anything. So I was just trying to decide if I was going to be playing basic riffs, or squealing and running into people. I chose the second option.
Pete: I'm CleanxPee and I play drums. Two drums actually.
Tim: Yeah, that's right, you just have two drums now—the snare and the bass.

MRR: Did this happen on your most recent tour?
Pete: I broke everything. I think I broke something every show.
Tim: We would play until something broke. There were only a few times that we actually finished our set.
Bree: But it was still conveniently around twelve to fifteen minutes, so...
Tim: I'm Deep Throat and I'm the singer.

MRR: With the exception of Bree you all have monikers. How'd you come up with them?
Pete: Tim dictated them to us.
Travis: I came up with Human Resources. I wanted something that wasn't a name but was still a noun.
Bree: All band complaints are filed with Travis.
Tim: Mine came from Metal Gear Solid more so than pornography or Watergate.
Bree: But those are our top three influences.

MRR: Are all of you from Minneapolis?
Bree: These guys are but I'm from California. [I moved here] six

years ago. I'd been studying pretty seriously as a classical musician before I came here, but I moved to St. Paul for a music school's jazz program because none of the classical programs in Chicago and California I got into would let me do both. It really wasn't recommended, and I learned way too late why that was. It was very weak. I don't know why I was so insistent or stubborn about it back then; I guess I just didn't like feeling so ignorant about jazz while being a horn player. I was also seventeen, which is a terrible age for pressure and life decisions. Anyway I ended up quitting the performance route and just finished with a composition degree because it was easy. Got into the scene here as a drummer while all of that was happening. I mostly play drums in other grind and powerviolence bands.

Tim: But there was this rumor that you played sax. And when I asked you about it you were very vague.

Bree: I made a point not to let anyone know I played sax because I didn't want to get roped into the 'playing sax in a punk band' thing.

Pete: And look at you now.

Tim: Sax is the perfect punk instrument because it's so grating and annoying.

MRR: So how long have you other three of you known each other?

Travis: I was in a punk band in high school, playing basements shows and all that, and then I saw Tim's old band the Agenda when I was sixteen.

Tim: The first time I remember meeting you was in 2006 or 2007. You knew me and I was like, "Oh this guy is familiar with my band; it would be really rude if I wasn't nice to him."

Pete: I know these guys from punk.

Travis: One of my other bands would play with Pete's other band Cokskar. That's how we met.

MRR: How psyched are your families that you're in a band named Fucking?

Travis: My mom and dad are super down with it but none of my extended family knows anything about it.

MRR: Were you raised in a household where that kind of thing was OK?

Travis: Yeah, my bands practiced in my basement. I was able to listen to whatever music I wanted ever since I was little.

Tim: Your mom was into punk right?

Travis: Yeah, in the '80s.

Tim: My parents don't really want to talk about Fucking. The only time I mentioned it to my dad, he was in the hospital and I told him about us getting written up in a local music year-end list, and he was like, "What's your band's name?" And when I told him he was like [*mimics wheezing, heart attack*]. My mom just ignores it.

MRR: Well it's the ultimate un-Google-able name. There's that woman from Odd Future that calls herself the Internet, and then there's Fucking.

Tim: People have to make an effort to get into us anyway. They're like, "What's this band about? They've got a dumb name, so they must be stupid." I think that we're actually very smart and put a lot of thought into what we do. I mean, it's clearly tongue in cheek, but it's also like…

Bree: We're just completely obnoxious.

Tim: Yeah, I hope that we come across as both.

Bree: You have to let the people decide.

Pete: That's true.

Bree: Honestly my mom was so stoked that I was playing the sax again I don't know if she's noticed. She just got Facebook and she likes all of the photos where it's like, "Here's the band Fucking." And she'll post comments below them like, "It's so nice to see you playing saxophone again!" and "As long as you're having fun!" I love it. I think that one's the best review we've ever gotten.

Tim: We're the only Fucking on Discogs.

MRR: There's never been another band named Fucking? That's incredible.

Tim: No one else would be foolish enough to press a record by a band called Fucking. There are variations of fuck, but nothing named exactly Fucking. I'm proud of that. I mean, you can talk shit about how this is an overly-simplistic name or how you can't take it seriously, but…

Bree: But at least it hasn't been done yet.

Tim: Yeah, I would rather have a very simple, dumb name than a three or four-word sentence that's an excerpt from some stupid poem.

MRR: There's somebody else in the band that doesn't live in Minneapolis; the bass player right?

Travis: Yeah, Ryan. "Beauty and the Beast."

MRR: Where does he live?

Tim: He moved back to Grand Rapids, MN and ultimately quit the band.

MRR: Grand Rapids? Miserable.

Tim: He's from there originally. He's living his life and doing what he wants. He's irreplaceable but we'll recruit someone eventually.

Travis: He talks as if he's cultivating some sort of scene up there.

Tim: He's got some weirdos up there. And there are a fair amount of people that have moved here from up north.

MRR: I grew up not far from there. I remember thinking in the '90s that Grand Rapids had some sort of thing going on. Not exactly a punk scene but like, some sort of post-new wave fringe culture thing. Lots of trench coats and tussled hair.

Pete: That sounds very '90s.

Tim: Kids who just needed to deviate from the norm.

MRR: Yeah, exactly. There's always going to be kids in small towns anywhere that will do that. Come to think of it, the first time I ever saw a Corrosion of Conformity skull tee was in the arcade at the Grand Rapids mall.

Tim: I love those exposure stories. My brother was hardline vegan straightedge in the '90s and I certainly looked up to him. I was in third grade and imitated his attitude and went to school with Xs on my hands. I was just too young to know any better. Same brother gave me a box of 7"s when I was fifteen and a lot of that stuff did not make an impact on me but it was an entry point into DIY.

MRR: OK, so when did Fucking start playing together?

Travis: Pete and I started playing together in August of 2013.

Tim: And then Ryan and I came along and rounded it out towards the end of that year.

Travis: Pete and I had about seven songs to show those guys. We decided to work on it so we started writing more stuff.

Tim: I do [all the lyrics] for the most part. Travis and I will collaborate on ideas and direction. Would you say that's true?

Travis: Absolutely. Sometimes we conceptualize an idea when we're practicing and it will turn into a line in a song.

Tim: We play off each other. If it makes Travis laugh at practice, then it's going in a song.

Travis: Yes, that's a good rule of thumb.

Tim: We're writing to please each other and get on the same level.

Travis: When I'm writing a song I'm usually thinking, "How could I one-up the dumb riff that I did in the last song?" I mostly just want to show these guys something really stupid.

MRR: I love that you're talking about writing something really dumb after just talking about "conceptualizing." I can imagine an outsider hearing you talk about conceptualizing a song and being like, "Wait, aren't these guys talking about punk?"

Tim: Well I think there are two sides of that. I feel like I'm intending to be very dumb and trying to dumb down, like, a lot. And I think that's what it's all about; pretending to be dumber than you really are and portraying something complex as much more simplistic than it actually is.

MRR: Were you doing the same thing in the Agenda?

Tim: I think I was probably a bit more earnest. I mean I think I'm earnest in Fucking too, but…

Travis: You talked about more real shit in the Agenda though.

Tim: Yeah, I think I was doing more political stuff. But I think the Agenda was just what a seventeen-year-old or a nineteen-year-old writes about; more personal experiences, even if there's a limited amount of experience at that age. Whereas, I feel the purpose of Fucking is to express the most outrageous personal experience… and exaggerate it further. Like, this is my personal experience but I'm going to skew it so far through this lens that it's not even real anymore.

Travis: Like an adolescent guy that has no understanding but believes everything.

Tim: We definitely want to embody Freudian rage. Like, "I hate you mom and dad!"

Travis: Like our song "Motherfucker."

Tim: Exactly. Or "Anti-Dad."

Travis: *"You always fuck my mom!"*

Tim: *"Is it about your dad fucking your mom or is about you fucking your mom?"*

Travis: *"Or is about hating your dad?"*

Bree: I'd like to go on record as saying I don't know any of the lyrical content.

MRR: So you just got back from tour right? All houses?

Tim: Yeah, just a week-long tour.

Bree: But we shoved like a month of tour days into that week.

Tim: We did a couple of DIY venues.

Pete: We played a generator show under a bridge in St. Louis.

Travis: It was a tragic night.

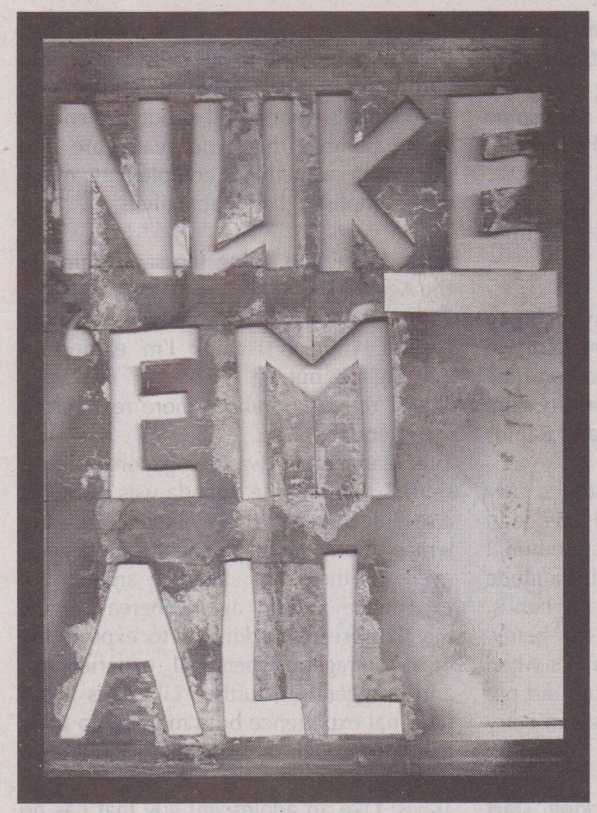
Tim: Two young women died. Jaclyn Landow and Olivia Mares. They were struck by a train.

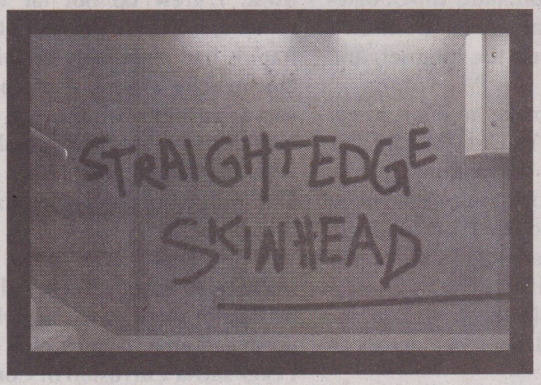
Travis: It's very sad. The band hasn't experienced a lot of tragedy like that.

Tim: I'll go on about sad stuff all day, if you'd let me.

MRR: Please go ahead…

Tim: When the band started for me I was in and out of the mental hospital. That's a huge part of the band. I was hospitalized by a psychiatrist due to self-harming and self-destructive behavior. So this was a





good project to start at the time but I still wonder if these were healthy emotions to constantly express. That's been a big part of my experience and it's intrinsic to, like, the origin story of this band.
Travis: Absolutely.

MRR: Did that help?
Tim: Yes, I'm definitely in a better place than I was then. I was really out of control. My entire life I've dealt with my self-concept through suicidal ideation, depression, and anxiety, and in the last few years I feel like I've drastically reduced the impact of my mental illnesses. And I feel like I am creating a life I want to live rather than questioning whether life is worth living or not. So doing this band is a piece of that.

MRR: So are there other things any of you do outside of the band that directly influences what you do in the band? Or other creative endeavors?
Pete: I do the art for the band. Tim does all the inserts and I make all the cover stuff.
Bree: You did the infamous butt stamp.
Pete: Yeah I studied Tim's naked backside and made a stamp out of it. It's the dedication I have to my craft. I screen print all of the shirts and shorts. But as far as influence goes everything is an influence on everything; playing other types of music, listening to other types of music, and seeing other bands especially.
Tim: Talk about the other music you do. I feel like you're pretty out there.
Pete: I'm into free jazz. And grindcore.
Bree: They're kind of the same thing.
Pete: Extreme music in both cases, yes.

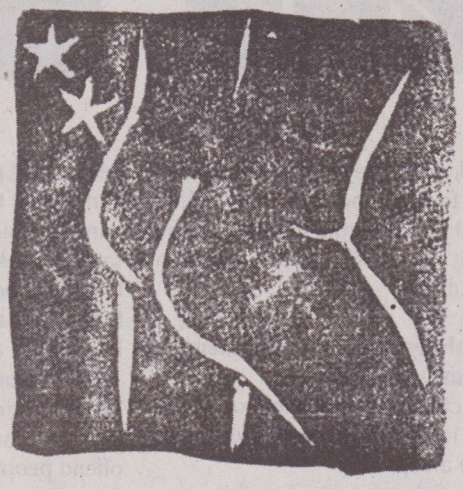
MRR: So how many copies of records or tapes do you typically do?
Tim: The two 7"s were 300 each.
Travis: I think the demo tape was 100.

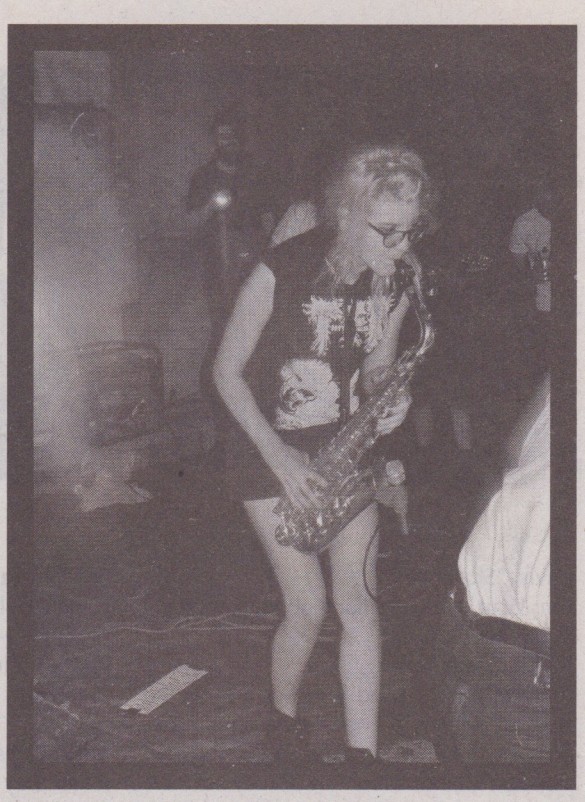
MRR: Both the 7"s were recorded at A Harder Commune. How is it working with Matt Castore?
Tim: I love it. I love him.
Travis: He's amazing. He knows exactly what he's doing.

MRR: That's what everybody says. Does he challenge you?
Travis: Based off my experience, with mostly guitar tracks and mixing and mastering I wouldn't say he's really challenged us in a way that's obvious. Subtly, probably.
Pete: I think we've been pretty professional in the recording process. We've all done it multiple times over many years. The most recent 7" almost every song was a one-take.
Tim: You were on fire. That day was fantastic. The basic tracks were done in two hours.
Pete: We know what we want to sound like. We know that before we even get to the mixing and mastering stage.
Tim: That's important because it saves you time, money, and headaches. We jam econo.
Travis: I like all of my bands to sound similar on record to how they sound live.

MRR: I feel like he's able to capture that with pretty much every band he records.
Tim: He has good intuition. I think he's really great at helping people get what they want out of a recording, even when they don't know it at the time. He's very enabling. He's so stoic; you don't even communicate a lot with him…
Bree: Only with your eyes.
Tim: Exactly. Just get on his wavelength. We're friends through volunteering at Extreme Noise and I like doing an activity with him on his turf. He's built Harder Commune over the entire time I've known him.

MRR: Do you still work at Extreme Noise?
Tim: I haven't kept up a shift but I was there consistently for over ten years.





Bree: I did for a while too.
Tim: That was where we first met!

MRR: I remember the first couple times I went there when I was super young. Felix Havoc was working the counter and I'm the only one in the store. I'm looking all over the place and finally he begrudgingly asks what I'm looking for. I tell him Amebix, and he very clearly steps back and starts surveying me; looks me up and down…
Bree: Takes your measurements.

MRR: And he's like, "why do you want that?" And honestly, that's kind of how every one of our interactions have been ever since. It was right around that time that the Minneapolis punk scene was sort of changing. We were so crust-forward up until that point. But in the wake of those Thrashfests and the Babylon is when like, Formaldehyde Junkie and that stuff started surfacing.
Tim: That's the era I came up in.
Travis: Formaldehyde Junkies definitely influenced me.
Tim: They got a lot of attention and they were a very effective band. It was the same time as the Agenda, and I remember thinking, "But how serious are these guys?" They were kind of goofy and violent. Playing sets that would fall apart…which is weird, because we were just talking about how we're doing exactly that now. So I get it. But as a seventeen-year-old I wanted to have higher aspirations without the means to achieve it.
Bree: [*gasps*] You mean you had a romanticized vision of punk?
Tim: Very much. I'm an ideologue.

MRR: And how are you all feeling about your aspirations these days, with Fucking?
Travis: Well when we started I was trying to write songs that were nonsensical for a really long time. But after a while of playing together I think we actually started writing actually good songs. I don't know, do you guys feel the same way?
Pete: Yeah, those first songs were like fifteen seconds long. They were just the stuff Travis and I were doing for fun, and I was really down with that. But I think one of the biggest things for me in this band now is just trying to not do what I do in my other bands. So a lot of the stuff I do now comes from that. Like playing slower. I still get a little jazzy from time to time but I try to keep it pretty straightforward so that I'm not playing the same style of drums in every band I'm in.
Bree: This is a pretty funny combination of people.
Tim: That's how you get the best creative energy and tension.

MRR: Can you pinpoint a specific point where you guys made that change?
Tim: I very distinctly remember the practice where we started doing "Nuke 'Em All." We all came out of the basement and everyone had the melody stuck in their head. And that felt really good.
Travis: We eventually became an obnoxious beast, rather than simple punk rock.
Tim: People have said they can't focus on Travis' riffs.
Travis: It's their problem; not my fault.
Bree: It's like, hey, we're already playing as slow as we can.
Travis: I've been into metal for a decade, so that influences my playing. I mean, I don't necessarily like a lot of death metal, but I feel that it's an important starting point.
Tim: I felt totally incredulous when you first told me that. I thought you had to be joking. Are we categorically a satanic death metal-influenced band?
Bree: Happy 10th anniversary on liking metal, Travis.

MRR: I hear Fucking may or may not partake in a certain type of branding activity. Do you want to talk about that?
Bree: What?

Travis: "Sloganeering."
Tim: Wait, are we talking about something illegal now?
Travis: "Sloganeering," Tim.
Tim: Pete and I lived together and would play a game of one-upmanship, like, "What's the most straightedge thing you can do?" So, one of us may or may not have spray painted "Straightedge Skinhead" on a high-volume foot traffic liquor store. It evolved from there.
Pete: "Sloganeering."
Tim: And everyone gossips about how they know exactly who's doing it. They're like, "Those people in Fucking are doing the funny punk graffiti around town." I guess I'm just disappointed that nobody else is rising to the challenge. Everyone should write their favorite song titles on walls.
Bree: It's like putting up your hand for a high-five and everyone looks at the ground. The whole scene is leaving Fucking hanging.
Tim: These people should be doing their best to make this fucking place look like a stupid punk movie set. Create band names and lyrics that would read great when a seventeen-year-old tags their school with it.
Bree: Punk turf wars.
Tim: We're definitely into the mind-fuck type of sloganeering. The kind of stuff that's confusing to people. I mean, if you just write Fucking on something it will get buffed out right away.
Travis: All the Germs circles are still up.
Tim: I imagine people are like, "Here's a nice geometric shape in a neat shade of blue." Perfect for the Powderhorn neighborhood.

MRR: Ever get busted?
Tim: I got caught painting "BORN AGAIN$T" on the dollar store. I did it and just continued walking down the street right into a security guard for the place. One of them said, "You are so stupid. You just walked right to me." And when they pulled off my hat—I had a purple mohawk at the time—he just smugly says, "Oh, a fashion statement, huh!"

MRR: Cops always have a witty statement when they bust you.
Bree: They actually have a handbook, and they have to learn it all in six weeks before they become a cop.
Tim: I got a ticket for littering this year. That's the real crime I've committed as related to Fucking. It's unavoidable, we're a pro-littering band now. Pro-trash in culture and the environment.
Travis: "Nuke 'Em All."
Bree: "Fuck the planet" I guess.
Tim: I was on a bike and I threw an empty coffee cup at the brand-new US Bank Stadium. I was having a bad morning. Again, there was a cop was right there. He immediately pulled me over asked me, "You couldn't wait to get to a trash can?" It was a biodegradable paper cup. I don't think they ever ended up filing the paperwork though.
Pete: They laughed at you as you rode away. "Well we fucked with him good. That's all we needed to do."
Bree: I knew we'd get our political views in somehow.

MRR: I wanted to go back to that actually. So other than being pro-littering, would you consider yourself a political band?
Travis: We have an adolescent political view.
Tim: It is satirical. Somewhat naive but precious.
Travis: Totally. I mean, obviously we don't want war yet we talk about it all the time.
Tim: Dumb macho violence should be dissected under a microscope.
Pete: We're parodying.
Tim: But at the same time we're not a joke band. I think if we're being effectively satirical, then no one should be able tell that we're being funny.
Bree: That's why whenever I catch someone laughing at a show I kick them out.
Tim: We don't take ourselves too seriously. We're aware of how we use humor with the group and we're not actively trying to offend people.
Bree: Except dads. Dads will be pissed.
Pete: Sorry dude.

MRR: Well, I wasn't going to say anything, but yeah, I'm kind of pissed at you guys now.
Bree: Before we go can you add a disclaimer that says we're all cool with our dads?
Tim: We're all pretty mild mannered and reasonable but we pose as the opposite when we perform.
Bree: Right, getting extremely pissed in a public space for ten minutes at a time is a good outlet for anger. That's why I got into this business.

MRR: What's next for you guys?
Travis: We have a bunch of songs for another 7".
Pete: Travis and I have five songs that we haven't even shown the rest of the band yet.
Tim: We're talking about doing a flexi. It's a children's album titled *Fucking for Kids*. We're going to get ourselves in trouble.
Pete: For littering.

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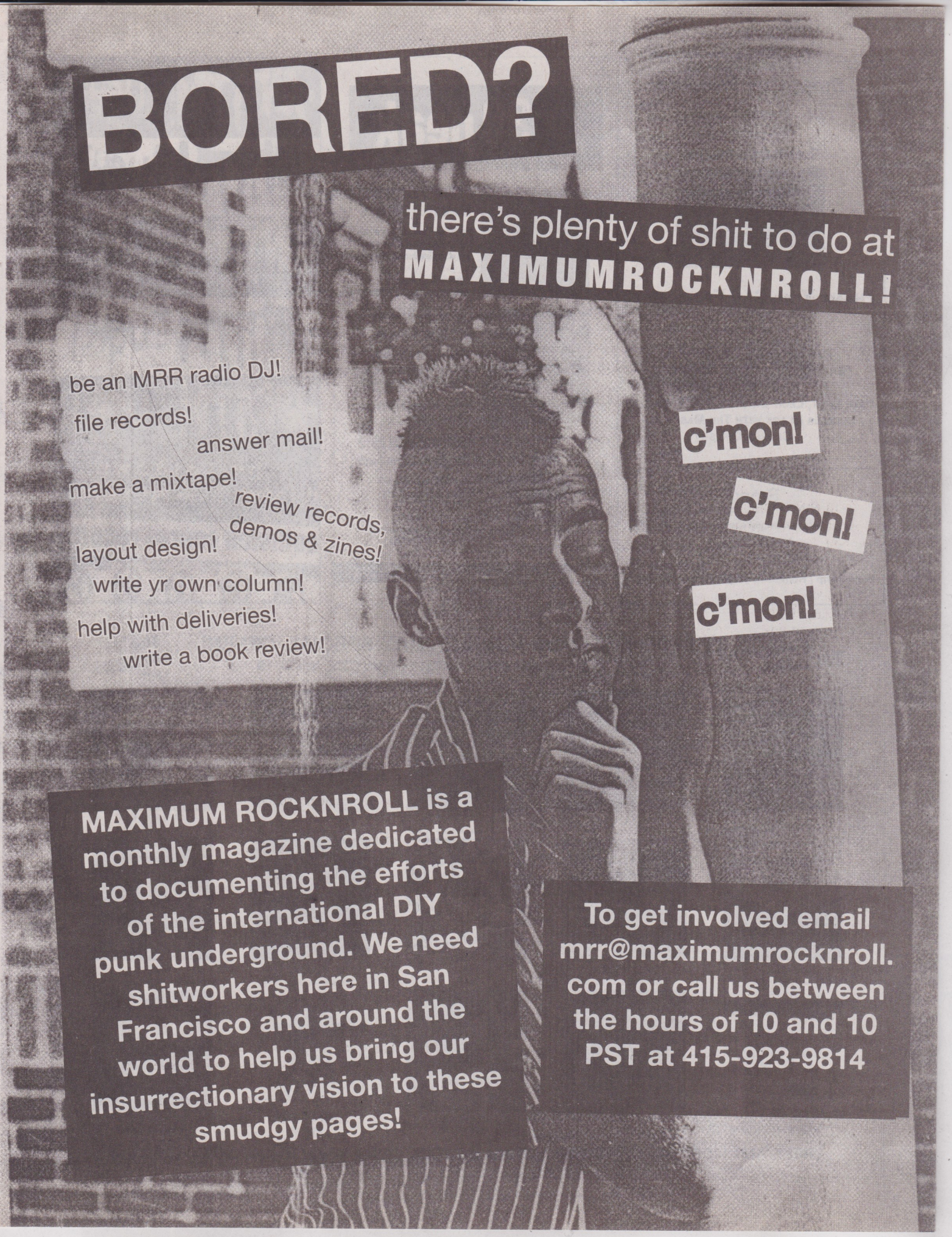
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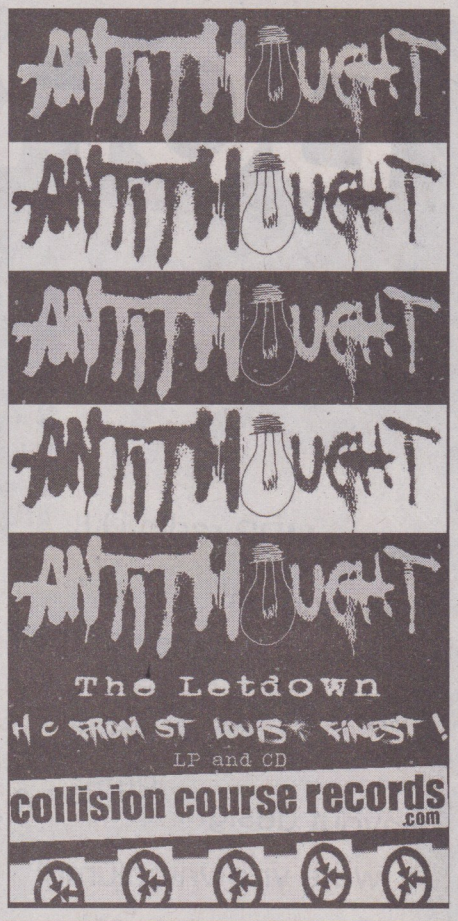

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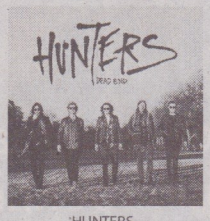

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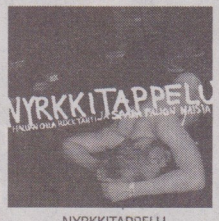

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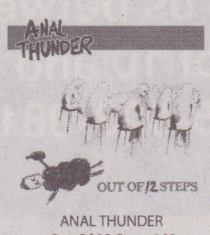

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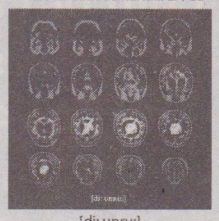
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DAME

Dame is a band that seems to walk on eggshells when they play, with delicate bass and guitar riffs that make you feel like you're lost in the mountains on the cover of Unknown Pleasures. *But considering Dame's position in Boston, you have to realize that the term "delicate" does not serve them well. Boston, so I have been told, is not for the delicate and yet Dame has flourished there. With just about every band flexing and posturing trying to prove the 617's physique, Dame has surpassed them all by playing something much more thoughtful, intuitive, and honest. The music may seem delicate but the personalities and convictions within the group are strong. Ambrose Nzams sent most all of the questions and the rest needed to be asked.*

Introduction by Paolo Bon Tempo.
Interview by Ambrose Nzams and Paolo Bon Tempo.
Photos by Angela Owens.

MRR: How do you guys write songs? Does someone come with parts or ideas, or do you jam?

Diana: We generally consult a Ouija board that spells out chords, and it's like, "You *will* do these chords." That's Meghan and Anna's job. The Ouija board doesn't help the rest of us out, we're fucked.

Meghan: Sorry.

Diana: I write the lyrics and then go over them with everyone, so if someone is like those are stupid lyrics, or that's a gross word—

Anna: Like milk.

Diana: —Yes, the lyric that will be taken to the grave. So if anyone is reading this in 50 years feel free to hit me up with a Ouija board and I'll help you out.

MRR: All your art so far has been done by Tom Wiklund. Was there a goal in mind when deciding on the aesthetic of the band?

Meghan: We wanted the nail lady.

Anna: Yeah, the lady on all the nail salon windows. She's so beautiful.

Diana: And we wanted her to be holding a match because women burning shit down when they're angry is a great trope in my opinion. It happens in *Inglorious Basterds*, in that '90s song "Sunny Came

Home," in *Rebecca* and in *Jane Eyre* by the "crazy" wife—
Meghan: It happened in Lisa "Left Eye" Lopes's life.
Dani: It happens in Blu Cantrell's song. She's really holding it down for us.
Diana: Yeah, so we're about the nail salon lady and women burning shit down.

MRR: What should be burned down?
Diana: This house of lies.

MRR: What would you say your musical inspirations are?
Diana: Adele…and Christian Death.
Meghan: Jesus & Mary Chain.
Diana: I mean, not to state the obvious but New Order and Joy Division. And then we wanted to mix in—
Meghan: Skeletal Family.
Diana: Rubella Ballet. We listened to a lot of Xmal Deutschland.

MRR: I always thought it sounded like Sikiera and Joy Division.
Dani: Can't you ask us what our favorite amusement park rides are?

MRR: Yeah. What's your favorite amusement park ride?
Lauren: I like the zipper. Zipper.
Dani: I like the ones that go fucking upside down, they throw you around, and you fucking feel like you have a concussion at the end.
Diana: I like the swings.
Anna: I *love* the swings.
Diana: I feel like I'm both flying and a baby, which is ideal.
Meghan: Anna and I held hands on the swings once.
Diana: Whenever I'm about to go on a really scary ride I'm always in line texting people and telling them that I love them, just in case.
Dani: Aw, that's smart!
Diana: Thank you!

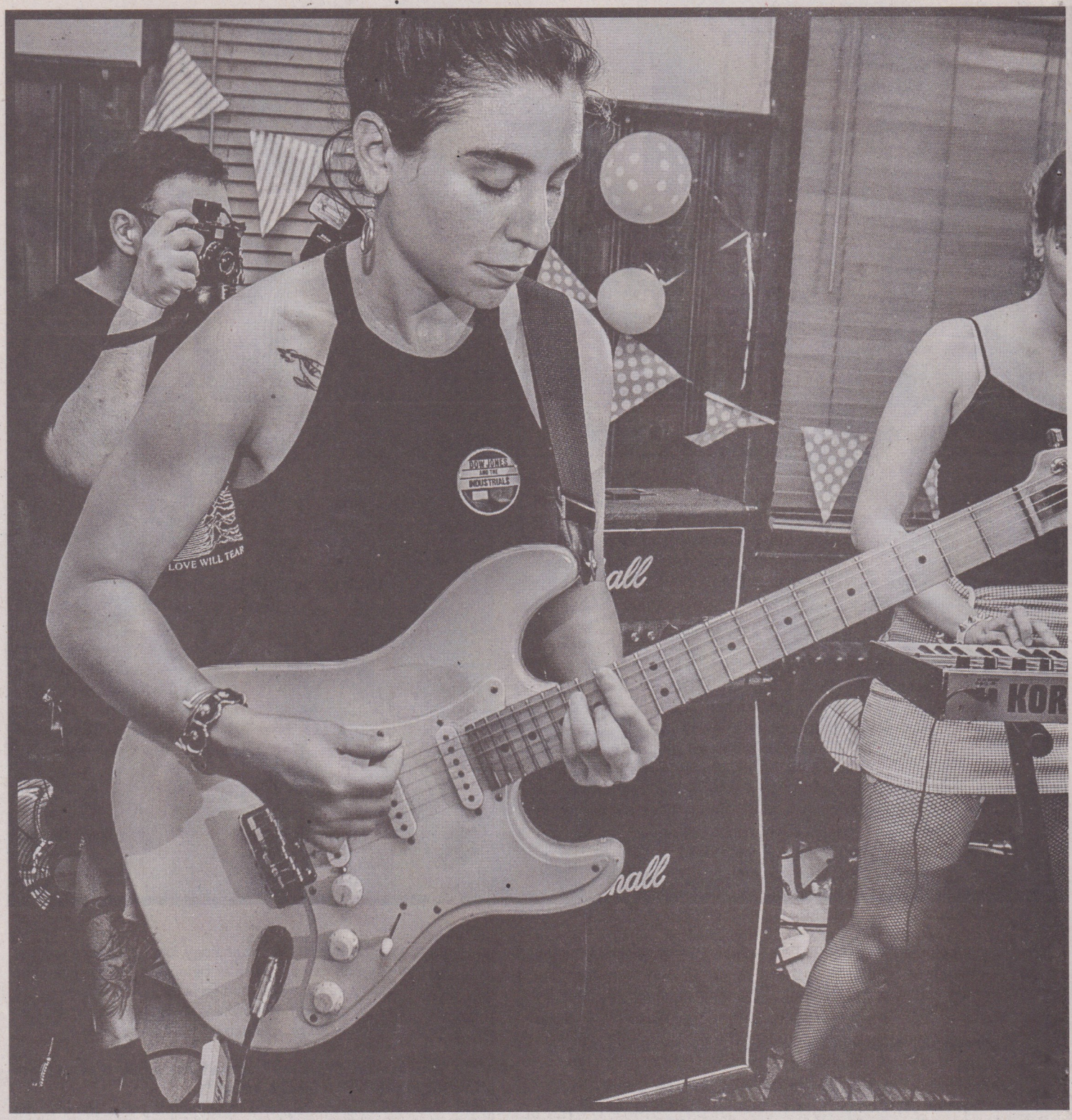
MRR: Why does it seem like you all are playing it low-key in 2016?
Diana: We all just woke up from a really long nap. And we like to do our own thing.
Lauren: One of the things about Dame that's really important to me is that it's never been anything stressful. The same goes for all my bands but I think we really like to enjoy ourselves and kind of take it at our own pace.
Anna: As long as we get see each other every week, it doesn't really matter if we're playing shows or not.
Meghan: Also, sometimes we write songs and we can tell that they're not done. We just have to walk away from them for a while until one of us figures out how it's supposed to be. Anna and I sometimes talk about this theory that Dame songs are predetermined—like they already exist in the world. We just have to discover them. So we both always know when we hear it if we are done excavating or not.
Dani: I feel like the reason we've been low-key in 2016 is because we have so much cool shit in 2017. We've been *preparing* dude, you just wait.
Meghan: We were incubating.

MRR: How's Boston been since the demise of the Boiler Room? How vital was the Boiler Room in the creation of Dame?
Lauren: Well, I miss the Boiler Room a lot. It was a really, really great part of my life.
Dani: We're actually suffering a pretty crazy drought in this scene. There aren't a lot of options. So it's just kind of like, you know, anything we have is best-case scenario. Playing bars isn't really our thing. Boston's kind of dull right now.
Lauren: But things kind of come in waves. It's just naptime right now.
Diana: One time a bunch of frat guys that had been antagonized chased us back to the Boiler Room and when they saw us go into it they were like, "Oh man they have a clubhouse!"
Anna: We lost our clubhouse! It's a sad thing. I think it's a little bit of a grim place without the Boiler Room.
Diana: The Boiler Room was like the Cheers of our scene.
Meghan: The actual Cheers is in Boston. Cheers is the Cheers of our scene.
Dani: Cheers is the Florida of everything. Cheers is the fucking Florida of everything.
Anna: The Boiler Room was a good thing for us, but there was an era before—I mean, there are ancestors of ours in Boston punk that we look up to and care a lot about, but there was also a time when I and I think everyone sitting next to me felt like they really weren't allowed, and those were kind of the dark ages. We had to fight it and here we are.
Dani: Yeah when Anna and I lived together at Rugg Road, I was in my first band and you were in your first band and we were like twenty-two and nineteen. We got a late start, you know? Being a lady in this scene, you don't have as many opportunities. Growing up not a lot of girls were playing music or doing the things I wanted to do. But now that we're here, we're not going anywhere—we're just fucking doing it.
Anna: Yeah, and we're doing it because there were people before us who did it. St. Ripper did it, Red Thread did it—
Dani: Red Thread!
Diana: 40 Watts.
Meghan: Foreign Objects, Eunuch
Anna: Eunuch was a godsend for me. I used to love that band. But it still always seemed like a very far reach to actually be a part of this. It feels good to not even have to think about being allowed. That's what Dame is for me right now.
Dani: I think if I were younger I wouldn't be mentally equipped to do what we do now, and be comfortable and happy doing it. I was so fucking drunk in my early 20s, I wouldn't have fucking cared. We're all in places where this is what we want to do, you know?.
Diana: Exactly, in my early 20s I literally just told myself that I would just like focus on—
Dani: Cocaine. No don't put that!
Lauren: Put it.
Dani: I just focused on drugs and boys, and now I don't focus on either of those things.
Lauren: Look there's all this fucking weed and you're not even fucking focusing on it.

Dani: I am *very* focused on this. Can I knock on their door and see if they have a bong?
Lauren: Dani "Can I knock on their door and see if they have a bong" Mellen.

MRR: How important is Boston punk to the existence of Dame?
Anna: Important. I wouldn't have been ready for Dame without the things that came before Dame. I also wouldn't know any of you.
Meghan: Our friends are very encouraging. Almost enabling.
Lauren: That's how we all met.
Anna: I think the hazing era has petered out for most of us—
Diana: —which there definitely is in Boston.
Anna: Right. I mean, we weren't allowed to just saunter in and feel confident right away. You had to work for it. It maybe wasn't a very healthy thing but it's definitely why we're doing what we're doing now.
Diana: But it definitely is a thing. I'm not gonna speak for every city, but I'm not originally from Boston and I noticed it when I moved here. I mean it's an awesome scene but it's not somewhere where you—not to use the summer camp analogy, but it's not like you get here and there's some camp counselor being like "Oh, is everyone having fun?! Let's make sure everyone feels included, let's all get to know each other." Some scenes *are* like that. But I guess also Boston is a more transient city, so people can be wary sometimes.

MRR: "Charm School" has my favorite lyrics on the tape. Is there a specific instance that inspired them?
Diana: Yes. There is, actually, and it's something that came to me angrily at five in the morning. But one of the things I really like about lyric writing is that they'll come from something personal in my life that in a way I can also relate to. We were talking about this earlier.
Dani: Yeah, I said that you like that you can interpret the lyrics as either emotional or political. It's a really versatile dynamic.
Diana: That's what I try to keep it as—you can interpret it as something personal, or you can interpret it as—for example, "Charm School" kind of started out being about sociopaths. But you could also relate it to, say, politicians.
Dani: Or the cops. Like the line about calling a pig a pig.
Diana: Right. And I want it to be able to go either way, because I feel



like they're both important. That's one thing I really liked about the reception to "Bubble Baby." I won't go into the specific meaning for me, but I had people telling me what it meant to *them*, and sometimes it had to do with a relationship, or feminism, and sometimes it was actually literal, like "Did you know I did have to be kept in a bubble for a while when I was born?"

Meghan: Did somebody tell you that?

Diana: Yeah.

Meghan: That's amazing

MRR: What's next for Dame? A west coast weekend, a record, what else?

All: West Coast *weekend*?

Meghan: Who does he think we are?

Dani: He thinks we're fucking losers.

Diana: Oh my god, he *hates* us.

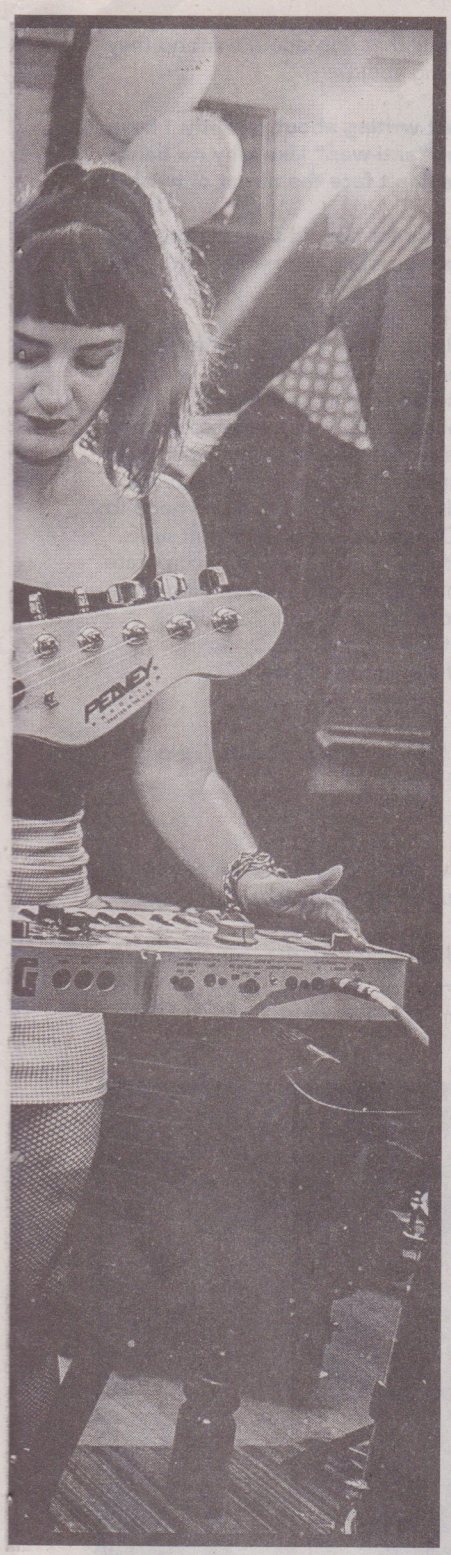
Meghan: We're going to the west coast. For *not* a weekend, for twelve days or something like that.

Anna: That's a lot of weekends.

Meghan: Yeah. It's a few weekends. And we just finished recording our EP. Three whole songs.

Anna: They're long songs. And getting longer. We're going to Texas too, it turns out. For This is Austin fest.

Dani: Oh, we recorded a new—sorry, did



you say that? I just tuned out for like five minutes.
Anna: Hey, what's up Dani "my whole life's a weekend" Mellen.
Dani: This is how I wanna be. If I'm going to be a public figure now. Now that I'm the Hillary Clinton of hardcore I would like to thank the Academy—

MRR: Are there any bands inside or outside of Boston that you feel a certain kinship to? Brother / sister / sibling bands?
All: Awwww.
Anna: Yeah, there are so many.
Meghan: The Cringe.
All: The Cringe.
Lauren: Flaccid also.
Dani: Leather Daddy, Gas Station Girls, Firewalker, Exit Order.
Diana: St. Ripper.

Dani: Anasazi. Krimewatch... Krimewatch is my favorite.

MRR: Is there anything you guys want to explore?
Meghan: Like faith?
Diana: Like anal play?
Dani: No, here's a good question—Deep space or deep ocean exploration, which one? *Neither* dude, neither dude.

MRR: Dani "which one, neither" Mellen. Do you think that there is a sexualization of women in punk and hardcore?

All: *Yes.*

MRR: So yes, that's it?
Meghan: There's a sexualization of women in literally everything.
Dani: This is an interesting question because it's something that we talk about every single day, like a lot. It's literally just like every single time you show up to a place to play it's like "any girl with a Peavey head is good in my book." God I can't believe someone actually said that to me. Okay it's one thing to want to fuck me and that's cool but can we do this later and have it have nothing to do with the fact that I am playing music in front of you right now? It cheapens it and then we are just not going to have sex. Like it makes so completely impossible to get laid by me.

MRR: I was thinking about this earlier, and for me it was hard to try to make concrete examples of this stuff because I don't experience it constantly and I can only speak to what i have seen.
Dani: The first time I ever played a show there was this band, and they were all fucking stupid and they all had *ugly* shoes on and they're looking at me like I don't know which way is up. I am onstage and they are inspecting my gear and like what ohms my amp is and making sure that the cables are plugged into the right places. Like what the fuck, a dude would have never done that to another dude. Get the fuck outta here.
Meghan: I read an interview with this woman I know right around the time I started playing drums in bands. She wrote something like "If you are a guy and you get up on stage behind a drumset, everyone is anticipating that you are a proficient drummer. But when a girl or woman gets behind a drum kit, everyone is just waiting for you to fuck up. Like we have to prove ourselves a lot more and that's bullshit." I'm paraphrasing but I have thought about that interview every single time I have played a show since then.
Dani: That's so real and I can admit that internalized misogyny, I have been guilty of it too. And that sucks, that's a real thing.
Dani: My favorite though is when people are like "What do you play in the band?" and I say bass and they're like "Oh yeah, that's the girl's instrument." Everyone in the fucking band is a girl you asshole, we don't all play bass that would be weird. We would be like fucking Primus or some shit. Just because you have some weird fetish about girls who play instruments...fuck you. Dudes play bass too.
Diana: You can't fetishize every single instrument in a band to be "for women".
Dani: Yeah that's what they do. Except for drums, drums are exclusively for men. And if you are a woman who is good at drumming they think you are like this crazy diamond in the rough. Just like you, Meghan. But you are my favorite shredder.
Anna: Mine too.
Meghan: Aw, thanks guys.

MRR: You mentioned fetishization, do you think there are bands with women in them that become fetishized?
Diana: Absolutely.
Dani: And then after that happens everyone thinks you are some shitty hype band.
Anna: Nobody's doing it to be fetishized. And it doesn't matter if somebody decides to love a band because women are in it. If you like a band and you identify with it then good, that's important.
Meghan: Somebody told me, it was a friend of ours but I can't remember who, they said that Dame is a band that has been sanctioned by men in hardcore and therefore other men who are generally more-or-less exclusively into hardcore are then permitted to like Dame.
Lauren: I certainly think that's true.
Anna: I have run into that time and time again and it's accusatory, it's not a pass.
Meghan: I would like to invite those people to *not* like Dame.

MRR: Well that's the thing, from my perspective a lot of women-led bands like Dame, Firewalker—these bands that exist for women—end up getting backed by some men and then it's like they're sanctioned. But also within that, do you think there's like...this is extremely fucking shallow but I wouldn't put it past the hardcore scene...but do you think there's respect for those bands solely based on the women in the bands being sex figures and it's not about the music?
Dani: I have some friends outside of this group that have said completely insane and offensive things to me. It makes me think that happens to Dame more than we think. There's this dude that I know who is a really good musician but he has something to fucking say every time you do anything. He was like "I listened to the demo and was surprised that everyone was as skilled as they are at playing

their instruments." and then after giving me all these "compliments" he said, "but there's still a lot of room for you to improve."
Diana: And the thing is we never set out to be one of those bands that was like "Yeah! Women can do anything!" because obviously we already knew that and it was completely about playing music together. But the band was never formed around any identity politic.
Meghan: Our music and lyrics aren't necessarily overtly political, but we as people all are. A lot of people before us did so much hard and necessary work to explicitly showcase diverse identities in punk and, having been involved in punk for the past fifteen years, it seems like it's finally starting to coalesce.
Anna: This is who I wanted to be in a band with, and right now I'm lucky enough to be in a room with five of my most important women. I think we can all acknowledge that we are swimming in privilege. And yeah, it's hard to be a woman playing music but that's also a very whitewashed cliché and if we want to leverage women in punk then let's leverage women in punk, and then let's work way, way harder to leverage not just white women in punk.
Lauren: When I was in high school in Connecticut I went to shows and if there was a girl who had some beef with a guy they would get booed out of shows. There was this one shitty local band, I can't remember what they're called, but they sang this song about how "Girls go to shows to get dick." That's the mentality.
Diana: I feel like I have taken for granted that Boston has so had so many amazing women for so long and I take for granted that not all places are like that. There are a lot of dudes who think that most women just go to shows to try to hook up with someone. The thing is, even if they *were*, hooking up is literally the reason most people even leave the house, like either for food or sex. Who gives a shit?
Meghan: We haven't evolved at all
Diana: These are our needs as basic reptilian-brained humans. Even if someone is only going to shows for that reason, who cares?
Meghan: I had a similar experience growing up. Like all of these boys are singing about their experiences with these women, who supposedly aren't legit enough to be into punk, but still have to be the muse for it.
Lauren: Yeah like, "You better not fucking be in the room while I have my temper tantrum."
Dani: How about all of these bands that sing about war and they don't even know what they're talking about?

MRR: That's something I was just writing about recently. I have this zine and on the back it says "anti-war." Like why do bands still sing about nuclear war? We don't face the threat of nuclear war right now.
Anna: Because I think it's really easy for people to distill the idea of War with a capital W into a few words and then voila, that's their catchy song.
Dani: How does that work? Who is eating this shit up?
Meghan: I mean it's us, it's our friends. I get it, I like Discharge too. But in 2016 you are not doing anything to radicalize the world by using other people's hardship and tragedy as your fodder. It's kind of a copout. There are so many people who have lived through war. Can you just shut the fuck up for a second and listen to them instead of co-opting their experience? Punk and hardcore should be political and should talk about these kinds of things, but I think we need to evolve past "Nuclear war sucks. Cops suck. The government sucks." There must be a more authentic and effective way to incorporate those ideals into punk so that they are actually encouraging some action. And if you are talking about these things in your lyrics, you should be talking about them outside of your bubble too.
Diana: Can you write 'moment of depressed silence'?'

MRR: Any last words?
Lauren: You guys, what's cooler? Laur-en-Order or Lauren Felony?
Dani: Can I smoke weed in here?

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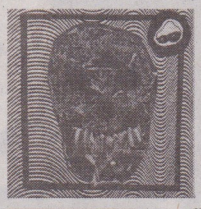

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Closet Burner – 2nd LP – Bloomington queer positive HC ripper
Tempest – s/t LP – Canadian overwhelming blackened HC chaos
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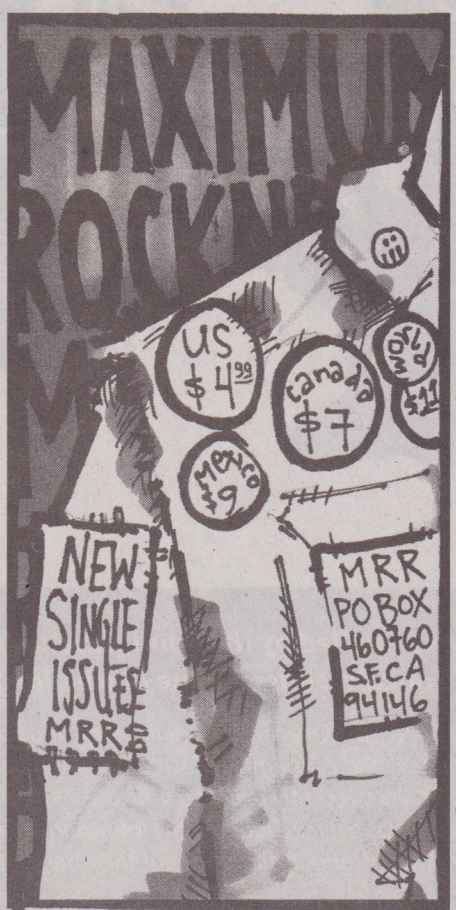

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The Exsenadors

Interview by Noel Francia. Photos provided by the band. Exsenadors are Thomas Calanoy: vocals, Israel Balatucan: vocals, Kit Gonzales: bass, Elaine Marbella: guitar, Roman Soleno: drums

The Exsenadors are a political hardcore punk band from Quezon City, Philippines, and have been playing Oi! tinged punk and hardcore for over a decade. They sing songs about political and economic injustice, marrying a DIY punk ethos with a steadfast belief in anti-capitalism, anti-imperialism, and street protest. They recently released a vicious 7" EP on Mutilated Noise, a Filipino label that started out as a punk fanzine in 1988 but continues today as a record label. In the following interview, singe Thomas Calanoy speaks at length with Noel Francia (head honcho of Mutilated Noise) about the history of their band, their political convictions, and the state of the current Pinoy punk scene.

MRR: Can you give us a bit of history about The Exsenadors and tell us how you formed? I know you started out as an Oi! / street punk band, but you've shifted towards a more hardcore punk sound. How would you describe the band right now? And what's with the name?

We started in 2003, when I was in my second year of high school. My friend Ken introduced me to his friend Ansel Tuason. Ansel and I had the same interests: punk music and drinking gin. Soon after that, Ansel introduced me to his old friend Simon Sabado as well as to his classmate Paulo Laquindanum. After many drinking sessions and gigs attended, we decided to form a band. I did vocals, Ansel played bass, Simon played guitar, and Paulo played the drums. A friend of mine we called Wasted Ely came up with the band name "The Exsenadors." In Tagalog, Eksenador means "scenesters," but we changed the spelling. We started out as an Oi! streetpunk band, covering songs by the Business, the 4 Skins, and Urban Bandits *['80s Filipino punk legends – Ed.]*. Right now, we describe ourselves as progressive hardcore punk. We don't only listen to punk; we also listen to hip-hop, metal, etc.

MRR: How were you able to get a 7" record out? Why is it called *Kamatayan o Kalayaan*? What message are you trying to convey with the cover, which is red and has an image of a dead farmer? How has the local punk scene responded to the 7"?

We were able to get the 7" record out with the help of our friends Noel Francia of Mutilated Noise Records, Rommel Cruz and Doro the Greed of Dirty Shoes Collective, RJ Mabilin of Redverb Studio, Ric Dela Cruz, and our beloved families and friends who supported us.

The title track of the EP, "Kamatayan o Kalayaan?" ("Death or Freedom?"), is a patriotic song meant to arouse and enlighten listeners. This is the title because we stand for freedom against foreign domination. For years, our beloved country has been under the control of the U.S. in collaboration with the big landlords and big capitalists of the Philippines. Poor peasants and workers are deprived of their basic needs while our natural resources are plundered and exploited by the foreign capitalists and the local ruling class. Oppression is everywhere. The title of the EP is also inspired by a popular slogan of the Vietnamese Revolution against the U.S.

The image of dead farmers on the cover is from actual footage of the Mendiola massacre, during which state security forces violently dispersed thousands of farmers marching to Malacañang Palace in January 1987. The farmers were demanding fulfillment of land reform promises made during the Presidential campaign of Cory Aquino, who had been in power for less than a year at that time. Thirteen farmers were killed and many more wounded when government forces opened fire on them.

Our listeners have positive responses to our songs because we tackle day-to-day reality in our country. We also gather sympathy from fellow punks. In the places where we typically have gigs, people easily understand and relate to our songs. Most of our songs echo the minds and spirit of oppressed people, especially the working class.

MRR: Would you say that the political situation in the Philippines in 2003 inspired you to form a band as form of protest? You guys actively participate in street protests, which most people in the punk scene here don't do. What are your thoughts on the current political situation?

The formation of our group was inspired by the people's protests against the Arroyo regime and state fascism at that time. The economic and political crises in the country from that era still exist, which is why we protest. We see the coming to power of Rodrigo Duterte as a protest vote against the last administration. It is important for all of us to be vigilant, especially during Duterte's first 100 days in office, as this will define his administration. Duterte's friendliness to the poor could bring many changes. Still, we believe that fundamental social change will be brought about by the Filipino people. Street protests will still continue as long as the root causes of poverty and injustice remain.

MRR: What's your opinion about the extrajudicial killings being carried out against drug pushers, for which Duterte has been criticized? Are we in the shadow of another dictatorship?

We are against anything that violates human rights and due process. We were vocal on this issue even before the present administration. The massive killing of the drug pushers will not resolve fundamental problems. We call on the Duterte administration to address the root causes of criminality in the country instead and to prioritize economic reforms, especially agrarian reform and national industrialization. On the other hand, we believe that the big drug syndicates should be punished, because they too victimize the poor. So far, we cannot yet conclude that Duterte will be another Marcos. As long as he is listening to the voice of the masses and pushing for the country's liberation against foreign domination, we will support him. The current peace talks with rebel groups, which tackles economic reforms, show that this administration is taking seriously the country's core problems.

MRR: How would you guys describe the current situation in the Filipino punk scene today? Is the Pinoy "crab mentality" still prevalent, with bickering, backstabbing, and violence? Do you see any improvement?

In our opinion, there is no unity in the punk scene here, although there are groups that are striving and struggling to achieve unity. The "Crab mentality" is still alive and will not easily disappear. But somehow, the era of violence is over. Also, there has been improvement in terms of mutual support and cooperation due to the initiative of some punks.

MRR: What's the best and worst gig or tour that The Exsenadors experienced?

Our best gigs have been the ones when we've gone out of the National Capital Region, to places like Baliuag, Bulacan, Baler, Aurora, and other provinces. We enjoy playing gigs in support of social causes. We look forward of those kinds of events and take advantage of them to spread our ideas.

On the other hand, if we're going to talk about our worst gigs, it would be the gigs with drunk organizers who can't actually organize anything, with line-ups of bands that play out of order or with incomplete gear at the venue. There have been a few times we've encountered trouble during gigs due to people who can't control themselves and who harm others, but of course we defend ourselves when it's needed. These are the experiences we won't forget.

MRR: Any final thoughts?

As long as there is oppression, we will be inspired to play music and make songs of protest for justice and freedom. We will continue to use hardcore punk music as a weapon to expose and oppose the enemies of the Filipino people.

Discography:

2003 *Oi! We're Skinheads* (demo)
2011 *Fuck the Scum* CDEP (unofficial release)
2013 *The Exsenadors* (debut album, self-released)
2014 "Discord" (song on *Skinhead! It's an Asian League Vol.2*, Bronzefist Records Japan)
2015 "Tayo ang Boses" (song on compilation)
2016 *Kamatayan o Kalayaan?* 7" EP (Mutilated Noise)

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APATHETICS

Apathetics are a five-piece (post) punk band from Helsinki, Finland. In 2014 they released a split 7" with fellow Finns Cold Institution and a debut LP My Life Is Amazing. *was released at the end of 2015. Some might remember these folks from bands such as The Splits, Kuudes Silmä and Spoiled Betty. Apathetics is Johanna: vox, Jere: bass, Alisa: guitar, Jussi: drums and Maiju: synths. This interview was made at Bar Flagon in Helsinki on April 13th 2016 by Atte Nykänen. Photos provided by the band.*

MRR: When and how was the Apathetics formed?
Johanna: Couple of years ago I was having a beer with A-P (Darfur etc.) and we came to a decision that we should form a new band. Then he called couple of his friends and next week we had our first practice. But after a while the others quit and Alisa and Jere took their place.
Jere: At first I didn't even want to be in this band because I didn't have the time. I was just supposed to fill in at a practice before they find the right bass player, but then I just stayed for some reason.

MRR: With Tero you recorded and released one split 7" and after that Tero quit and Jussi came to his place. How did you recruit Jussi?
Alisa: We found Jussi from a local bar.
Jussi: We were wasted and I was talking to Alisa about how I hate men and that I want to put together a hardcore band that sings about putting men on the bottom of a sand pit. Then Alisa asked if I'd want to play the drums in Apathetics. I said "OK, if you play guitar in my man-hating hardcore band." Then we recorded the Apathetics LP and when we decided to do the eurotour Maiju joined the band, because we had some synth-tracks on the LP and I said I wouldn't go on the tour if Maiju didn't come too.
Johanna: So we had no other choice than take Maiju in to the band too. But that was a good decision!

MRR: So the LP was recorded before Maiju joined?
Jere: Maiju didn't play anything on the LP?
Maiju: No, and I was just supposed to join the tour for fun, then Johanna and Alisa said to me if you are coming with us anyway, there are synth parts on some of the songs and you could play them at the shows. Then we thought that it would be stupid if I just stood there doing nothing after few songs, so we made synth parts for the other songs too.

MRR: How did that tour go otherwise? You went to Sweden, Denmark, Poland and Germany, right? Who booked the

tour?
Johanna: Sini (who was the driver on the tour) booked most of the dates, some shows we booked ourselves.
Jere: I booked the shows in Poland for example. One semi-familiar guy added me to a Polish facebook-group and it took probably less than half an hour and we had two shows booked.
Johanna: D.I.Y.
Maiju: The show in Toruń, Poland was weird.
Jere: The venue was a moldy bunker but it was great!
Jussi: I was panicking that there's no emergency exit or anything.
Jere: And there were these dopehead bodybuilders doing push-ups in the hallway when we were loading our gear. There was some drama between the band too…
Maiju: The place was just a bar inside a wall and there was only one door made of iron leading in, and we had some horror scenarios in our heads how the Polish Nazis would throw a smoke bomb inside and close the door shut…
Jussi: But after we got over that, it was all right. It was funny how the walls were already sweating even before we started to play.
Jere: My friend Jani (Combat Rock Industry) was telling me that the place in Toruń is fantastic, that there's a cool river nearby where you can go for a swim…
Johanna: You were expecting a beach or something
Jussi: And then the locals told us don't fucking swim in there, that water is poisonous!
Jere: But Jani was probably thinking about some Sharpeville-tour in the nineties, when they were young and crusty!

MRR: Any other places or situations that stuck in the tour?
Maiju: Well everything made an impression, either in a good or a bad way.
Jere: This band shouldn't do tours.
Jussi: We forgot our guitar amp in the first venue in Sweden, and we left our drum stands behind in Gothenburg.
Jere: Fortunately we got that amp back when we returned to the venue with another band six months later.
Jussi: All the people we met were lovely too. And those polish bodybuilders turned out to be the ones that beat up the Nazis there!
Alisa: In Warsaw, the band that played with us, Past, was really good.
Jere: Yeah, they are amazing and their 7" was one of my favorite releases last year. A band worth checking out!
Maiju: And I think the Warsaw gig was the only show on the tour where we actually fit in with the rest of the line-up.
Jere: Yeah, even though our music is just punk, maybe our vibe was a little bit different.
Jussi: In Leipzig, Germany a crust punk told us that we play trendy punk.

MRR: Yeah, that was something I meant to ask. In Finland there aren't many bands that play dark and melodic punk like you do, but on a global scale you probably aren't that unique, does that matter to you?
Johanna: In the *MRR* review it was said that there are so many

similar bands, people don't pay attention anymore, but we had stuck out for some reason.
Jere: And before we joined the band with Alisa, the songs that AP and Tero had made were more rock'n'roll songs, but when we joined, the band transformed into a more post-punk band naturally, similar to what we have been doing with our other bands.
Johanna: And it has been a kind of joke between us that we play "Portland punk," but that has been a huge influence to us. And I think it was cool that in the review it was said that we could be from Portland. That's OK for me.
Jere: Yeah, maybe this is just the regular "we're not after trends, we just do what we like" talk, but why should we try to make something that doesn't feel natural to us?
Johanna: And in Finland there aren't too many bands like ours..
Jere: The punks here think we are too "indie" and the goths think we are too punk. Internationally there maybe a lot of bands similar to us, but here in Finland it's a bit different situation.

MRR: In Apathetics, Alisa and Jere write the music and Johanna does the lyrics?
Johanna: Alisa and Jere have made most of the songs on the LP and I wrote lyrics to them.
Jere: Yeah, Alisa and me made the riffs for the songs on the LP and then we played them with Jussi at the practice space. Now me, Maiju, and Alisa have made new songs together for some reason.
Jussi: That's because I'm such a busy businessman these days.
Johanna: And my life has been too amazing lately!
Jere: Or you don't have the attention span to be part of our style of songwriting.
Jussi: I just said at the practice I would have liked to be there when you made the new songs, because it's so hard to get a hang of those.
Johanna: I think it's cool that you have been making those songs and suddenly there are six songs that need lyrics, and it has been fun to do them together. It's has been different!

MRR: What about the cover of your LP, where did you get the inspiration for that?
Jere: Probably here in this bar.
Jussi: It came from the song "My Life Is A Mess" when I said during some practice "Let's play 'My Life Is Amazing' now." And originally Johanna was supposed to be on the cover with her middle finger up but somehow I ended up in there.
Johanna: I thought you were more picturesque.
Jussi: No, that's because I'm such a pushover in this band.
Maiju: Jussi just said at the practice that he feels he's the clown in this band and everyone is expecting him to do somersaults.
Jussi: Yeah, when everyone was looking at me like "play the song already."
Maiju: Maybe the record cover was a similar situation.
Jussi: A school-bullying type of thing.
Jere: Maybe that's where the mood comes to the picture on the cover.
Jussi: I'm still proud I put on the Love Triangle t-shirt for the picture, because they rule!
Jere: The picture on the back cover is great too because we look

so tough in that picture even though we are all such wimps!
Jussi: It was the only picture where we looked like we know what we are doing.

MRR: In Finland the same people play in bunch of different bands, Jere And Alisa are in Kuudes Silmä, Jussi has his own band Acid Runs, Maiju and Jussi were in the Splits etc. Does that affect how active Apathetics is as a band?
Johanna: We are more active now I think?
Jussi: Last year we were really busy when we made the LP.
Maiju: And I think it's normal. Last fall Johanna said that we haven't been practicing or done anything for a long while, I said that we just sat in a van for two weeks together and released an LP, so we don't need to be doing something all the time.
Jussi: There aren't even that many venues in Finland to play in.
Jere: And when we have different bands, when you have played in all the places with the other band you won't want to go there with another band immediately.
Johanna: And I think it's great that I have gotten over the feel that we should be doing something all the time and we can do things we like. Like this weekend we are playing a show in Lappeenranta (a town in Finland) and I am really looking forward to that.
Jere: If we would play there all the time, I wouldn't be that excited about that but now with a "new" band it'll be cool to play there.
Maiju: And with this band we have played less in Finland compared to our other bands.
Johanna: I think that we should do a US tour.
Jere: Yeah, maybe when our band has enough money to buy a plane ticket for even one of us.
Alisa: Let's send one of us as a patron there!
Jussi: That's why we should play more shows across Finland.
Johanna: Should we talk about politics too?
[laughter]

MRR: That would be a great quote to end this interview. But yeah, does your band have a message?
Johanna: I think doing things yourself is an important thing for all of us. And although our lyrics are kinda dark, there's a societal message in them too. Personally those lyrics have been made during dark times, but in the songs I try to say you can overcome all that shit. Our band stands with the weak against inequality and what our government represents right now.
Jussi: Against government, that sums it up quite well.
Jere: Apathetics, anti-government!
Johanna: When the poor are the ones subject to the cuts that the government makes here and the income gap is growing, I think we should fight against that and I want our lyrics to represent it too.
Jussi: And not just that we are hungover.
Alisa: We know that everyone in this band thinks the same, even if we don't say it directly in our lyrics.
Johanna: I'm not the kind of person who is ranting about that on the streets, but I have a strong opinion about shit like that and music is the channel for me to put it out there. And people who listen to our songs can make their own opinions what they are about.
Jere: Like I first thought that "Everything Turns to Shit" is about relationships, until Johanna said it was about the refugee crisis.
Johanna: I remember when I wrote that song, once again people were drowning crossing the Mediterranean Sea. That song is about when you leave your home leaving everything behind and no one is welcoming you where you end up.
Jere: And some asshole is screaming that you should go back home, but you have no home to go back to.
Johanna: But I don't want to write the regular "down with the government"-lyrics.
Jere: We don't want to be that direct.

MRR: Let's end this interview like every interview ends: what are your plans for the future?
Jussi: We'll make a new record.
Jere: And we'll switch the language to Swedish! If not for a full album, but for at least a 7".
Alisa: Either an LP or a 7" in Swedish!
Maiju: Why Swedish?
Jere: Why not? I know that the release will be called "Röd Stad." It has been decided.
Johanna: Maybe we should think about the language…
Jussi: That name come from when I told you we should paint the town red when we were drinking on tour, right? Doesn't that kind of stuff ruin this whole thing?
Jere: It won't if you do it right.

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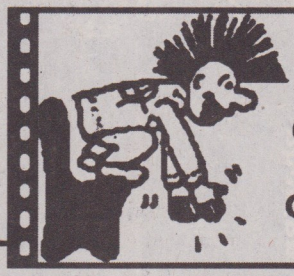
MOVIES



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CAROLYN KEDDY

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It is that time of the year when I, the President of the Punk Rock Film Critics Association™, release our list of the best films of 2016. Making these best of lists is a bunch of bullshit, but who am I to deny anyone including myself this pointless annual ritual. Here are the Punk Rock Film Critics Association™ best films of 2016.

DON'T BLINK—ROBERT FRANK

An inspiring documentary about photographer and filmmaker Robert Frank. Frank was a fashion photographer who became better known for capturing everyday life. His book *The Americans* was an unfiltered look at its subjects. He became associated with the Beats and was hired by the Rolling Stones to document one of their American tours. That film is so infamous now that it humorously gets a one-sentence brush off by Frank. Frank becomes disillusioned with the art world, buys a house in a remote part of Nova Scotia, and unfortunately loses both of his children. Yet, he continues to photograph. Watching him at work is fascinating. (dontblinkrobertfrank.com)

THE VELVET UNDERGROUND TAROT CARDS

Not really as much a film as a chance to hang out with the Velvet Underground and the denizens of The Factory at Lou Reed's New York apartment. The scenario is exactly what the title says. The members of the Velvet Underground are getting a tarot card reading. However, it is happening in the midst of a party attended by a whole bunch of exhibitionists. The sound is not good and you even get a glimpse of the soundman getting distracted by the whole scene. It's an odd slice of life that none of us would have ever experienced. (warhol.org)

SOUNDBREAKING

An eight part documentary that looks at the influence technology has had on music. From the development of recording techniques to MTV, it is interesting to see how music has been manipulated to create an effect on the listener. (pbs.org)

GIMME DANGER

Iggy Pop tells the story of the Stooges to fanboy filmmaker Jim Jarmusch. Things may be slanted or not true, but Pop is a charismatic, entertaining guy. And face it, the Stooges were a great band. (gimmedangerfilm.com)

HIP-HOP EVOLUTION

A four-part documentary that looks at the history of hip-hop from its beginning at parties to breaking the mainstream and taking over. Unfortunately narrated by Shadrach Kabango AKA Canadian hip-hopper Shad who comes across as the rap Dave Grohl—if you've seen any recent music documentaries you know what I mean. However he manages to get interviews with many of the people essential to making hip-hop what it is today. It is also refreshing to see connections made between the punk rock and hip-hop scenes in New York. It's a similar attitude and execution and no surprise they influenced each other. (hiphopevolution.com)

WHO IS BILLY BONES?

The story of Billy Bones, the singer of short-lived first wave Los Angeles punk band the Skulls. It might have been a one-note story, but Bones does many things musicians do not usually do. He is still alive and happy married. He gave up on music to focus on his family, but when he comes back to it, he does it with little pretense of reliving the good old days. There is even some discussion of being an aging punk. (colakat.com)

LO SOUND DESERT

Even though stoner rock isn't my thing, this is an ode to the DIY lifestyle. It's something I understand really well. Some of the featured bands would eventually go on to become very well-known, but they still savor the freedom of those early days. The bands were allowed to develop way out of the spotlight, as touring bands rarely rolled through this area of California. The local bands took to the vast desert space to party and rock unbothered by the authorities. (losounddesert.com)

subCCultured: THE RISE OF DIY ROCK IN CORPUS CHRISTI (1985–1995)

Corpus Christi, TX is a town where punk arrived much later than the major Texas cities. The interesting thing about small town music scenes is openness. Different genres always play together. Corpus Christi had a DIY metal scene before a punk one so the two scenes often combined. Although none of the bands grow much beyond their Texas roots, that doesn't stop others from being inspired to start their own band. (facebook.com/subcculturedocumentary)

DRUNK STONED BRILLIANT DEAD: THE STORY OF THE *NATIONAL LAMPOON*

The wild and wonderful story of the rise and unfortunate fall of *National Lampoon* magazine. There is a great detail of how the magazine was put together, what kind of parodies they did and what topics it covered along with all the soon to be famous comedians, writers and artists who worked for the magazine. It spawned so many things good and bad, it is incredible it even existed. (magpictures.com)

THE FALL: IT'S NOT REPETITION, IT'S DISCIPLINE

The film purports to be an in-depth look at the Fall. Instead it is mostly a look at singer Mark E. Smith. Fortunately, he is an interesting character, but as such it isn't easy getting much out of him. (facebook.com/falldoc)

ARRESTING POWER

An unsettling documentary that chronicles Portland, OR's history of police violence. It is surprising given Portland's reputation as a liberal utopia that it has the same problem with police shootings as the rest of the country. (arrestingpower.com)

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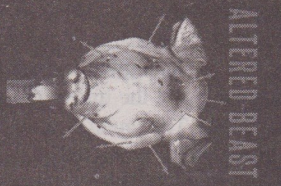

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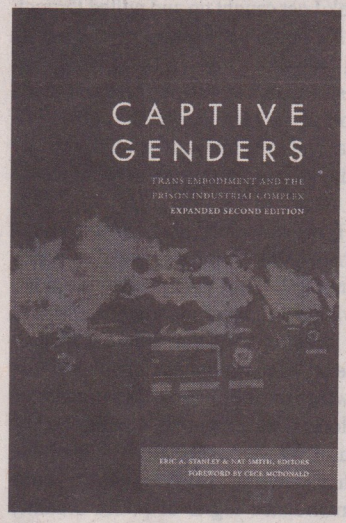


Captive Genders: Trans Embodiment and the Prison Industrial Complex
Expanded Second Edition
Eric A. Stanley & Nat Smith, Editors
Foreword by CeCe McDonald
AK Press, 2015
400 pgs | $20

Captive Genders convokes texts that plot against the massive prison epidemic metastasizing globally. The book compiles examinations of the violent logics and civil imaginaries that permit and necessitate carceral abuse, trauma, slavery, and torture endured by trans, queer, and gender-variant people. Writers teem and seethe inside the book, splicing experiences outside and against gender onto the discursive skin wrapped around what people call abolition. Maybe the graft won't take—excessive melatonin, tattoos, and track marks make for a poor candidate. Transplant rejection syndrome is familiar. Still, I'm optimistic about what this kind of risk this rhetorical contamination brings to bear on the body politic.

Captive Genders collects a stunning array of perspectives and formats that elaborate how prison abolition can be lived. We receive hard critical thicktext that would rest comfortably in an academic journal, irreverent sandpaper-bound creative non-fiction that pisses on allies and insurgent-tourists, poetics that attack syntactic rigor, unraveling a garland of unforgiving thought unhinged from prisonbrain, pre-colonial histories dangerous with intimate bodymemory, traditional Q&A interviews that swirl erudite global appraisals with a militant hardline practicum of simply destroying prisons with deeply vulnerable accounts of how poison prison residue permeates the interpersonal and internal, all accompanied by theories and threats of reprisal.

The 13th amendment states that slavery is legal to this day. The caveat is: slavery must be punishment; this inversion of the emancipatory amendment is most commonly activated for incarceration s sake. That being said, the following statistics might not be too surprising, grim as they are. As of the time of this writing in 2016, 2.3 million people live behind bars in amerika. If they can find work, prisoners earn an average of $2 / day for it. 7% of all Black men, 3% of all Hispanic men, and 1% of white men are imprisoned; 13% of amerika identifies as Black, 16% as Hispanic, and 72% as white.

According to a Black and Pink study entitled "Coming Out of Concrete Closets," LGBTQ prisoners were more than six times more likely to be sexually assaulted in prison than the cis and straight prisoners. 100% of LGBTQ prisoners reported experiences of sexual violence by prison staff. 44% of trans prisoners report being denied access to hormones. 85% spent time in solitary confinement; more than half of the respondents spent two or more years there. There's a litany of horrors outlined in this empirical survey, and it is a worthwhile, unflinching look at the ways prisons torture and traumatize LGBTQ people disproportionately.

So, the general worldwide crisis of prison is embedded with a severe crisis of LGBTQ people in prison. *Captive Genders* thinks through and against this double crisis of efficient manufacture of murder in our slave polity, and offers careful, thoughtful responses. Authors secrete venomous wisdoms, unearth secreted narratives, stockpile vivid, terrible truths, all to pry prison's grotesque garrote on our siblings, elders, cousins, loved ones trapped in poured concrete. The compilation stockpiles thought armaments that invite the reader to rewire some dendrites, maybe to detonate, maybe to decorate, maybe to defecate.

Authors criticize the "mainstream" gay rights movements of today, which may advocate for inclusion in the military and police forces, marriage rights, and other guarantees of assimilation into straight civil society. Reina Gossett's criticism of early and contemporary configurations of these movements sheds light on how trans women are / were violently shunned from what is called "gay rights." She suggests this type of marginalization and exclusion is incompatible with any meaningful conception of prison abolition.

Still, we have the Street Transvestite Revolutionaries (STAR, founded by TPOC Marsha P. Johnson and Sylvia Rivera) to consider as a group of dangerous and relentless trans rioters, advocates, and organizers. STAR was unconcerned with exile from the mainstream; they partnered with the Young Lords, Black Panthers, and other militant anti-state organizations, demonstrating a brilliant and strategic attention to the importance of intersectional complicity as we work against our enemies.

Even though "prison abolition" is a nebulous thing to actually identify, hold onto, and live, the concept engaged is in the book with trenchant alacrity. Prison is legion. For me what comes to mind is destroying brick-and-mortar structures, and the approach of prison *demolitionism*, (i.e. bombings, escapes, etc., a concept clarified by Bo Brown, former member of the George Jackson Brigade which aimed and acted unequivocally to overthrow the u.s. government through bank robberies, bombings, attacks on courthouses and prisons) is a seductive and available tactic.

Prison is lesion. Malignant and silting mental architecture with plaques of guilt and shame to fulfill its genetic ambition, the teratoma foundation civil cis-ciety depends on. It's invisible poison in the ether until those occasions when our abnormal cells start to grow, when we might try to affirm a fucked up or wrong or freaky part of our desire or identity or body; the lesion attaches its disease to us, commands us to replicate, to breed it. But *Captive Genders*'s authors operate with radiation, heal with the radiance of their poetics and imagination.

For example, Kalaniopua Young, who identifies as a Hawai'ian Native Daughter, reminds us that the articulation of sheer liberation for all oppressed peoples must take up the heart and imaginaries of indigenous ancestors, who seemed uninterested in carceral logic. We're bound better to wilderness and what some Mexican primitivist insurrectionists refer to untranslatably as *salvaje*—wild earth where roots and vines still slowly disintegrate foundations and bend bars. It's not so simple: there's no idyllic natural past to return to; what was once Hawai'ian native ground is now ground down by empire and imperious capital. The violent overthrow of the former Nation-State of Hawai'i, the execution of their Queen, Lili'uokalani, the subsequent blood quantum laws, the outlaw of native Hawai'ian language, and other violent colonial practices like missionary

church work; all fought doggedly to cement the settler phenotype into the mental of native people. Their descendants, Young tells us, must work outside time and logic and english thought in their abolitionism.

Beyond imagination, memory lights abolitionist work. Kamala Visweswaran wrote that "memory always indexes a loss." How I read her: we must both hold open that empty space and train some memories not to heal for the sake of an unrevised void that hurts and heaves us into the fight. The colonial memory is an erasure and a disappearing, one we risk reproducing without wound-memory. Or else: carry settler's healed narrative, a smooth, clean, molten ignorance prepared to pave over trans narratives of struggle and resistance, making sturdy roads to co(mm)erce.

Relatedly, contributor Julia Chinyere Oparah invokes the history of the Maroon communities who battled America's first slavery, under the same banner of "abolition." The Maroons, manifold uncanny serrated coteries of runaway slaves, indigenous peoples, mixed race folks, and some white enemies or exiles of society. They were a unique outpost against the early development of body domination, which so importantly foregrounded the modern prison apparatus and its imperative—full and perfect death for the dispossessed. Nonetheless, slavery has been configured and adapted to contemporary life as prison, an unspeakable desecration that may require a divinity. Oprarah centers the black spiritual experience in Maroon communities, which countered christian conservatism, rooted as they were in eurocentric conceptions of the sacred, plainly anti-black and pro-slavery. By contrast, the African diasporic spiritual practices (like Yoruba, calls to ancestors, returns to nature seeking the Spirit in sanctorum outside the church) introduced a metaphysical component to Maroon abolitionism. She then connects this historic experience to contemporary activism, casting these traditions as invaluable, sources of power. Oparah commends today's abolitionists to invoke anew the otherworldly sensitivity among their Maroon antecedents, to fortify their material struggle by scraping away Christianity's toxic lacquer to uncover the rich and defiant substance of underground spiritual currents.

Contrastingly, some authors in *Captive Genders* conceive prison as an interface or technology, something developers code into social life, secure, subtle, and stable as Ruby-On-Rails, and no less hackable. Ampu, the Root Queen, in her stream-of-consciousness playful / caustic narrative of residence hotel-living in San Francisco, insists that a material commitment to the bodies which participate in the space created in direct action is what differentiates the vacuum of accountability in casual insurrectionary tendencies from other anti-street culture technology. Although configured differently, both are the technology of prison: casual undependable racist allies, surveillance cameras, snitches and paid confidential informants, trauma tourists, community watch groups, polic(i)e(s), public design features that prevent one from sitting or lying down in public, the subtle but insistent crisis of common space and alienation that demeans and humiliates the imprisoned who live outside prisons, often in the guise of "protection" or "advocacy."

What does imprisoned outside prison mean? Social crimes like when people of color assemble, regular group crimes like the black bloc being-doing totally out of control, personal crimes of identity and posture and performance that confound this or that binary, all the behavior anathema to our world's vile decorum, all the nothing and whatever that furnishes those unspeakable places we find family and home—you live as crime, you live as prisoner, before during and after they catch or don't catch you. This is the state of lived daily experience under the prison regime. It's a component of what they call the Prison Industrial Complex, the apparatus complicating and naturalizing and deepening itself all the time in all spaces.

But: geniuses are burning together and clouding all that complex nonsense with their bright smoke: Dylan Rodriguez mentions that one of the most remarkable developments in the abolitionist struggle over the past decade or so has been the emergence of a radical queer analysis of state violence that pushes our understanding of how gender (and for that matter, sexuality) is not simply one discrete axis within interacting logics of oppression and repression, but is actually a *technology through which the state creates new forms of systemic bodily vulnerability and disintegration*. Stephen Dillon talks about neoliberalism as a technology that structures collective common sense and manages cultural and political life to prioritize and maximize the mobility and proliferation of capital at all costs, including the cost of life. So this connects the prison as mental (illness) architecture to prison as technology to the technological frameworks that serve packets of prison-as-profit diligently into the bodies of doomed endusers everywhere.

Whose bodies are those. Those bodies slant forward: Dillon says, the US prison regime emerged to discipline *portions of the working poor considered surplus* to new low-wage service work, to neutralize and contain *potentially rebellious populations* and to reaffirm the authority of racially gendered state and corporate power. *Low-income bodies with minority genders and races*.

Body is everywhere. Reading a book I get caught up and pulled through all sorts of bodystory that I feel but it's not mine. Bodystory told out its mouth against the twelve-gauge gag that slides my big toe off the long gun trigger: the survival of the filthiest. I read *Captive Genders* and that's what's at stake. An abject reclamation of the filth legacy, the subject-to-stabbing, the broken binary of suicidal and extremely alive, all the vulgar components of community / co-mutiny we earn and risk every time we come together.

So what even is embodiment? I have a hard time understanding this myself, and I should mention here a lot of the content was pretty complicated and difficult to understand. But "trans embodiment" is in the subtitle of *Captive Genders*, and I wanted to explore it some. Rodriguez helps us begin with this framework: understanding that *the natural state of the trans body under capital is one of vulnerability and disintegration*; prison is a prime technology through which those processes are exacerbated and finalized. Kalaniopua Young explores what it means to embody and be embodied by the state of carceral refusal, by which they mean an evolving state of being and becoming in which we advocate for the abolition of the prison industrial complex and the interrelated logics of police brutality and militarism which continue to disappear trans people, genderqueer people, native people, and people of color. And again, Young gives us to the colonynature, new world nature, where the inevitability of a cubiclized corpse makes me feel like a natural woman, trash in a baler, zip-tied and shipped wide: intermodal murder on shipping containers across barges for just-in-time delivery of social death. But of course the trans and gender variant body isn't even a body in this economy, it's slime and mildew moldering and smoldering in queer catacombs, it is just unnatural enough to baffle this streamlined logistics of sanitary torture.

Young elaborates: the trans body is vulnerable and may disintegrate, yes, but before and through and after that, the trans body is a refusal, it subverts and contaminates and undermines the binaries and delineations and roles and mores that constitute civil society. The trans body is a crime, it is incomprehensible, it must be killed. And, if so, for some, it may make sense to look to the *kuleana*—the collective responsibility, in Hawaiian national tradition, of labor through extended relational networks involving generating cultural and material resources to maintain the wellbeing of extended and intentional families. Young says that for the abolitionist, *kuleana* must include the conclusion that those whose bodies are crimes may have unique, valuable, experiential (body)knowledge that makes them potent agents to unhinge criminality itself. And the way I read her, I scream: open the profit wound wide that surplus populations fill with exploited profit! Scar open this shit country, scare them shitless, preen and coruscate while the reprobates and faggots and trannies pour out and infect against all decency and order.

So, how do we get out from behind the battlements of ammunition-thought like this? I don't want to, *Captive Genders* is a lovely awful castle where I would live if i were transtextual. Nevertheless, the book includes plenty of resources for concrete ways to enact prison abolition: grassroots organizing, community empowerment, movement building, and activism and ally-ship all have their places with in the book. One part of this that I love came at the end. The book concludes with a collection of tools and resources, many of which were reproduced from activities developed by California's Critical Resistance (one of the earlier broad coalitions organized under the banner of Prison Abolition, founded in 1997 by

Angela Davis, Ruth Wilson Gilmore, and Rosé Braz, who are all swords and databases and oracles and severe empaths in the anti-prison movement of the last two decades; all highly recommended for further reading).

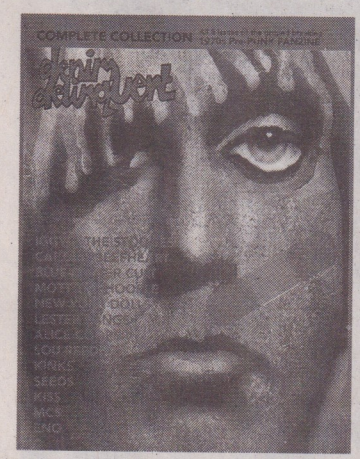
The tools and resources include plans to work together, in an in-person group setting , toward visioning about and visualizing what the prison industrial complex looks like and how it can be understood near us, close to us, in terms of things we can feel and touch regularly. This is accompanied with discussion points and activities to help people draw out their own political relationship and ideological conception of the prison industrial complex, and to clarify and elaborate the multifarious and often invisibilized functions it perpetrates. Also included are outlines for organizing abolitionist resistance groups of scale, building coalitions, setting goals, asking questions to generate imaginaries and real concrete goals, and providing strategies that might help to reach those results. Finally, it lists the contact info of about two dozen radical trans, queer, and gender-variant groups, which if nothing else you can look up by googling "captive genders pdf" and scrolling to the end of the doc.

As an aside: every chapter in this book would make for an excellent zine. The book in total was, to me, a really heavy and grave thing to read cover to cover. I'm glad I did. It took me three months though and made me cry a lot. So don't be afraid to open to a random chapter and read just that and marinate some.

In that vein, I want to finish with some material from a chapter in the middle of the book that doesn't neatly comport with any sort of coherent thesis or structure in this book review. Poet and rememberer Vanessa Huang, even in writing, takes us off the page, invites us back into ourselves. Their rhetorical dexterity troubles the binary even between what is read and what is thought, and makes space for valuable contamination of the abolitionist spirit through uncaged syntax and body-writing. Going beyond the dense / heady theory and the entry-level straightforward chapters in *Captive Genders*, with Huang readers are given narratives that contain no "official" analysis or criticism. They speak devastating unthought against prison with their candor and vivid grief:

> *this steadfast heart / keep safe from their watching*
> *heart / be heart / be heart / beat that quiets baton*
> *heart / beat code of ethics in crumble*

— Nebraska Mozell



Denim Delenquent: Complete Collection 1970-1976
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200 pgs | $39.99

In the era of streaming music, it's easy to take for granted, to give little time or thought to any one band or record before clicking the next link. While innumerable blogs curate, catalog, and dissect all manners of music, seldom do critics strive to capture the electric charge of rock'n'roll itself. Jim Parrett and the other contributors to the pre-punk fanzine *Denim Delinquent* understood that while that feeling may be untranslatable into words, in order to even come close, you must celebrate the music, not critique it.

Known as the first Canadian fanzine, *Denim Delinquent* emerged as publications like *Rolling Stone* polished rock journalism into a profession, losing any edge they had for the sake of intellectual and commercial esteem. Needless to say, these newly mainstream magazines quickly lost touch. As Parrett notes in the introduction, "These scribes were first and foremost readers and writers; lyrics to them were the holy grail. In most cases that frustrated those of us who had grown up celebrating the thing that makes rock'n'roll the greatest—guitars levitating to the max, outrageous musical turns and miscues, endless humor, and most of all...fun, fun, fun."

In its eight issues published between 1971 and 1976, *Denim Delinquent* devoted itself wholeheartedly to rock'n'roll in every form, giving equal consideration to some pretty subdued folk rock, as well as the now-legendary bands that blazed the way for punk. At a time when there was next to no opportunity to hear new music, this zine filled the void, offering enthusiastic and descriptive assessments of LPs, live records, bargain bin finds, and even AM / FM radio. Being accustomed to dismissive record reviews, I found it immensely charming to read earnest, thoughtful, and above all fanatic reviews of bands long-considered classic rock like Blue Öyster Cult or Aerosmith. The fact that the writing could arouse even the slightest curiosity in Aerosmith decades later speaks volumes to its unpretentious fervor. In addition to the many familiar names, there are plenty of lesser-known groups that proved worth a listen. I specifically found the Quebecois rockstar Michel Pagliaro, who is in most of the issues, a delightful discovery.

Besides the substantial album reviews, *Denim* delivers consistently goofy, fun content like an interview with members of Monty Python or coloring book renditions of Iggy Pop and Paul McCartney. Far and away the juiciest sections come from Parrett's journeys to the UK and Los Angeles, when he was able to finally immerse himself in the rock scene he'd adored from afar in Ottawa. One particularly enjoyable article describes Dee and Jim Parrett's repeated encounters with a disruptive, intoxicated Iggy Pop, who in one instance suddenly strips for their camera, suggesting, "Take 'em to London. They love me there. You'll make a lot of money."

While *Rolling Stone* mused in adoration for the likes of James Taylor and Cat Stevens, *Denim Delinquent* raved over raunchy, loud bands like the Stooges, writing in an early issue, "Hot damn but my blood is screaming for the Stooges. A music that drains you of all you thought yourself capable of and then regenerates your stripped senses with a throbbing rush of power." As rock'n'roll grew more tame and musically proficient in the mainstream, Parrett asked, "Since when is rock'n'roll supposed to be anything but loud, blitzkrieg blasting moronic trashy noise??!" His thirst for raw, outrageous rock drew him to cover the bands credited today for inspiring punk to a near prophetic degree. Not only did he and the other contributors revel in the ridiculous antics of Iggy Pop and the New York Dolls before it was cool, but they also found it necessary to give the true rebels of the sixties due homage. Without falling prey to nostalgia, he raves over the crude, lasting appeal of Sky Saxon and the Seeds, as well as Ray Davies and the Kinks.

At the time of its original publication, the zine was largely dismissed as trite and childish, until a favorable review by Greg Shaw in *Bomp! Magazine* earned it a modest readership of fellow rock fanatics. Since its final issue in 1976, the zine has slowly built a cult allure fueled by former subscribers, one of whom was none other than Morrissey. The 12" version of his *Interesting Drug* record bore the etching, "What kind of man reads Denim Delinquent?" a reference to the caption on the back cover of the third issue, which features a picture of David Johansen of the New York Dolls with a copy of the first issue open on the table behind him.

My only gripe with this anthology is that its compilation into book form was not given more care and consideration. While it's understandable that some content would be worse for wear given that it was published directly from surviving copies, portions of the content are unreadable simply due to poor layout, and I'm certain that much of it could be made more legible with modern editing capabilities. I, for one, was deeply disappointed that the nude photos of Iggy Pop were unworthy of blowing-up into a poster.

If you have even the most fleeting of interest in the proto-punk era, this book is a must have, and even if you have no interest in any music pre-Ramones, it's worth checking out. *Denim Delinquent* surges with infectious energy, a welcome reminder of what it was like to hear punk for the first time, to be blown away, to be excited about music, to be an unapologetic fan.

—Peter Chinup

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(AM) Allan McNaughton
(AU) Andrew Underwood
(BA) Mike Battleaxe
(CK) Carolyn Keddy
(CR) Camylle Reynolds
(CS) Chris Hubbard
(DB) Daniel Becker
(DG) Dan Goetz
(DZ) Ryan Modee
(EW) Eli Wald
(FS) Fred Schrunk
(GA) Grace Ambrose
(GB) Graham Booth
(GH) Greg Harvester
(GN) Golnar Nikpour
(JC) Josh Carman
(JK) Jon Kortland
(JR) Jason Ryan
(KK) Kenny Kaos
(LG) Layla Gibbon
(LP) Langford Poh
(LT) Lena Tahmassian
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(MC) Mitch Cardwell
(MM) Marissa Magic
(MW) Max Wickham
(PA) Pete Avery
(RH) Ryan Hertel
(RK) Ramsey Kanaan
(RL) Ray Lujan
((RO) Rotten Ron Ready
(SW) Shivaun Watchorn
(WK) Will Kinser
(WN) Robert Collins

THEE AMAZING ANDY CALIFORNIA – "My Dying Bed" EP

Not to be confused with the real writer of "Stairway To Heaven," this is some down-home skater blues along the lines of POISON 13 and contemporaries like the KING KHAN AND BBQ SHOW and OBLIVIANS. "Do What I Want" is the shredder here due to its underlying nastiness. He even sports my fashion choice for the first 45 years of my life, the denim vest. Cool. (RO)
(Black Gladiator / Slovenly)

ÄZÖK – "Satanic Ambient Psychotic Noise Punk" EP

Searching the murky depths of unknown hardcore for those elusive white whales can sometimes be rewarding. Sometimes you just get a steaming pile of distortion. Sometimes….? You get rewarded with a steaming pile of distortion. Apparently this was released on cassette in 1988 in a quantity of ten (!?), but never mind the history because this shit is simply demented. True aural torture of the finest order—chaotic and difficult Japanese industrial metal / punk warfare. There are really only two punk tracks on here, with a dark ambient intro and a damaged industrial/techno closer, but the total package is well worth seeking out…if you're brave, that is, because this shit is harsh. (WN)
(Chaos Disco)

BALCANES – "Carne Nueva" 12"

You like damaged music? You like bleak monotony? Personally, I was sold with the introductory track, and it isn't even a song, just a minutes long missive of bass and feedback and tortured yelling. But then you add to that a mid-paced pummel, repeated exercises in repetition and simplicity, and yeah…*damage*. Desperate noise rock, dark and precise, fans of P.I.L. will be just as pleased as those from the SWANS / JESUS LIZARD camps. If this is the direction that art is taking the hardcore kids in, then things are going to get interesting. (WN)
(Humo)

BAZOOKA – "Άχρηστη Γενιά (Useless Generation)" LP

Sophomore outing from these heralded Greek trippers. Bazooka is clearly a heady band, spinning off in every direction, sometimes with finesse, but mostly via chaos. They rely on spaced-out psych by way of garage nouveau, but tunes like "Repetition" really showcase their punk bombast, which is ultimately what I wish there was more of here. A decent one-spin-only foray into Euro-garage oblivion. (MC)
(Slovenly)

BELGRADO – "Obraz" LP

BELGRADO have really drawn out their ideas on their third album, veering farther away from what most of us consider to be the sounds of Punk. This album would fit in comfortably with the stuff 4AD was releasing in the early- to mid-'80s. The songs are circular and pulsing, but quite anti-climactic, dragging on for three to five minutes at a time with slight variations of the guitar. It just goes on and on…which works great for a dance party, but maybe not my recreational listening. The details are not lost on me: production-wise, it is highly evident that this band has grown a lot and has refined each individual sound. It sounds amazing, and the steady and busy rhythms are ever-present. The slick cover and booklet design is geometric in a NEW ORDER kind of way; an aesthetic that certainly fits their sound. BELGRADO believe in what they're doing and fans oughta check this out. (MA)
(La Vida Es Un Mus)

BETA BOYS – "After Dark" EP

Truly the sound of drug-induced writhing around on a dirty living room carpet in the dark. Hazy buzzsaw guitars riff over lethargic reverb-ed snotty wailing, as steady drums hold everything together. Four out of five songs are mid-pacers with choice riffs, "Peace / Love / Chaos" is a 1-2-1-2 hardcore pounder, and "Silver Spoons" also lets the shimmering post-punk guitar leads fly. (DG)
(Neck Chop)

BLOODSHOT BILL AND SHANNON – "Honey Time / True"

This is almost exactly what you'd expect to hear from an extremely competent rockabilly one-man band backing up Shannon Shaw from SHANNON AND THE CLAMS. 1950s inspired party rock'n'roll with super killer vocals that skid from howling growls to dreamy wails and whines. Shannon's voice makes just about everything she touches kinda necessary. (DZ)
(Slovenly)

BLOSSOM HILL – "Yearbook 2005-2015" CD

I can't take the GREEN DAY clone band thing going on here. No

"good for a GREEN DAY sound-alike" compliments forthcoming. I hated this. Best for overly obsessed GREEN DAY fans. (RL)
(Hold On)

BOATS! – "Black and White" LP

I wouldn't call myself an expert on the Modern Action record label, but I feel like they're pretty dependable when it comes to delivering quality, catchy, old school style punk rock. The first band that comes to mind is the BRIEFS, and there's no escaping the similarities. With songs like "Smoking is Cool," they've even got the sense of humor down. Mid- to up-tempo, super melodic, full of hooks and pretty straightforward, this won't win any awards for breaking new ground, but it's definitely a record worth looking for. (KK)
(Modern Action)

THE BRAINZ – "Elementary Monster / Terra"

This reissue doesn't offer much archival metadata, but its cover does feature headshots of the band members all growing mustaches with varying degrees of success—it establishes the time and place to some extent (1978, Phoenix, AZ). Both songs on this single land somewhere between unhinged hard rock, prog, and punk. The A-side runs through all the best rock excesses in one two minute song: an atonal guitar solo 45 seconds into the track, a two second drum solo, vocals going in and out of falsetto, a wobbly synth line pulsing underneath everything. It's rough enough around the edges to tie together, somehow. The B-side is great too, some psychotic desert rider music going between 9/4 and 9/8 time. For what it's worth someone in this band moved on to AZ deathrock outfit the MIGHTY SPHINCTER, a band I couldn't figure out was real or not until recently. If this all sounds appealing for a price tag of less than the $120 discogs asking price for an OG, seek this one out. (EW)
(Slope)

CADAVERS – "Death & Taxes" CD

First impressions matter, and my first impression of the CADAVERS is that their record sounds like a boring hard rock record. The songs are good solid UK hardcore with killer vocals but the problem is the recording: the drums too manicured and crisp, the bass lying underneath the mix like a taupe rug, and the guitar tone is the same forgettable one you hear when you walk into any chain music store. It's a shame, because, in terms of pounding anarcho-influenced English punk, this is pretty goddamn good. Even when the band stylistically strays from the roots of their ancestral homeland (oddly enough into SoCal), Cash Norcliffe, CADAVERS' impeccably named vocalist, has such a venomous Sheffield snarl that his talent cannot be denied. Unfortunately, that SoCal punk sound dominates the CD, but there are still tracks, and though you could say there are not exactly riffs, there are some shredding vocals to enjoy throughout. (LP)
(self-released)

CLOROX GIRLS – LP

Here's another reissue of this 2004 LP, which captures this band at their innocent, Muppet-pogoing best. CLOROX GIRLS were a breath of fresh air when they came out, a blur of concise, catchy pop buzzing with nervous energy: a speedy cocktail of RAMONES, WIPERS, and ANGRY SAMOANS. The loose recording on this LP lends it a smidge of the naiveté I associate with early Lookout! releases, including the first GREEN DAY record. Grab this if you don't already have it. (AM)
(Headcount)

CONCRETE CRIMINALS / THE WASTEDIST – split EP

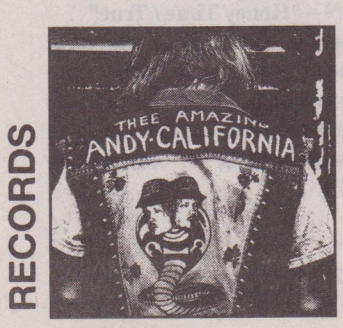
Two bands that know what they're doing give us their take on '80s skater rock. CONCRETE CRIMINALS blast out with some gruff hardcore that would be right at home on a bill with locals PARTY FORCE. We are graced with two songs on the daily dilemmas of being an aging skate punk in 2015 and a hilarious political rant. The WASTEDIST has the far dumber name but is superior to these ears (which once owned most of the *Thrasher Skate Rock* volumes). While both bands wouldn't be an earsore on any of those comps, the WASTEDIST capture the young jock spirit of yore better with songs like "BMX Is Gay" and "Battering Ram" (not a FACTION cover?!). It's a drunken clubhouse party where none but those identifying as "Dude" or "Bro" are allowed. (RO)
(PeeHouse)

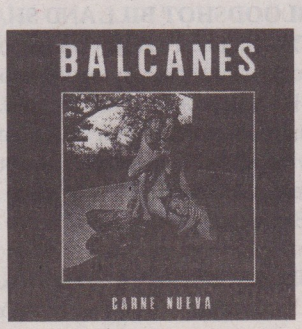
CRUZ RADICAL – LP

This is some kick-ass, aggressive pop punk from San Diego. Fast, catchy, melodic, political and fierce—think "Everything Sucks" era DESCENDENTS combined with the MARKED MEN. Super fun pogo chaos! A very Dirtnap Records style of punk. Lyrics are mostly in Spanish and delivered in earnest, and featuring members of NIGHT MARCHERS, the CRUMBS, and VENA CAVA. Super cool; track this one down. (FS)
(Sex Sheet)

DARK / LIGHT – "Seein Tigers" 12"

You wouldn't know it by the lack of information in this record, but there are fuckers in this band who have been holding it down in DIY punk since the mid '90s and it's so rad to still find them putting out interesting, intriguing music in 2016. Building off of the members' past projects (SLEEPWALKERS R.I.P., the TRIGGERS, SALTED CITY), DARK / LIGHT walks that tightrope of melodic punk that is still tough and written from the heart, the kind of shit that still sounds good on a mix tape 20 years later. Sometimes the guitars are smooth and surfy. Other times, it's jerky and halting. The vocals are somehow haunting, vulnerable, and self-assured all at once. Every song on here is *good* and I wish there were more than four of them. If you are a fan of the aforementioned bands, the WIPERS, DEAD MOON, or any of those stellar early '00s Copenhagen bands, track this down. It's not just like any of those, but the feeling is the same. (GH)
(Jonny Cat)





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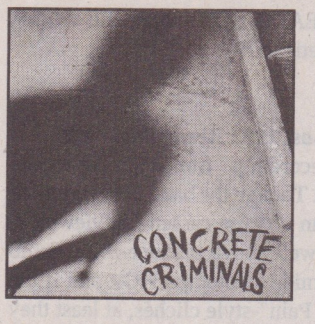
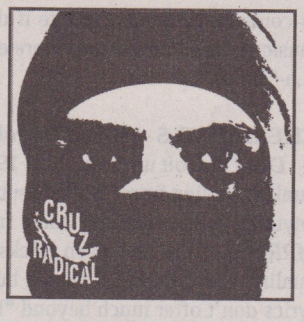




D-CRASH – "We Abhor the War" CD

Beijing crust punks D-CRASH serve up an eclectic dose of metallic crust with lots of D-beat that comes more from the guitar than the drums. The first five tracks deliver raw punk that deals in simpler song structures, which I like, while later in the album they demonstrate more metallic tendencies, which is less successful. The band combines the youthful energy of early black metal and crust bands with dark punk edge. I think this might be a compilation of material from different releases, which makes more sense—I can't read much in the liner notes to corroborate that conclusion, unfortunately. There are few if any other bands in China playing this kind of music, and it would be unfair to say that they don't fit any one genre by Western standards. They are good musicians, and judging by the lyrics that are in English they have a good sense of politics. (WK)
(TIC)

DELETIONS / TÓFA – split EP

Split records with bands that have different styles are a mixed bag: sometimes they're fun and refreshing listens, sometimes they're one-sided. This split captures two bands in what feels like their early days of songwriting, while they are still drawing from a few different wells of inspiration to find their own sound. DELETIONS have one pounding synth-driven track with a kind of DAVID YOW thing on the vocals, and one more straight ahead post-punk / garage number in the vein of the WIPERS. Both have parts where the guitar drops out and then comes back in real big. TÓFA starts off their side sounding *exactly* like SHOPPERS, especially the yelping disconnected vocals over the music, before belying their indie rock roots with some punkified DEERHOOF- or OOIOO-style queasy, seasick rhythms and vocal melodies. Both bands are really good, but they're throwing a lot of stuff in the salad shooter. It makes for a great split 7", but would definitely get confusing if the record went on any longer. Get it for sure, and be on the lookout for future records, especially from TÓFA. (LP)
(Ear at the Rail)

DENIZENZ – LP

Evil and wormy punk outta Portland, OR. This DENIZENZ album recalls the recent HEAVY LIDS offering in that it's vaguely threatening and entirely negative, yet still provides suitable oomph to bouncily drain a twelve-pack to. For those lonely nights when you hate yourself, reach for Denizenz. Or just sit in the dark. (MC)
(Jonny Cat)

DESAKUERDO – "Rock N Roll Efermo" CD

There are a lot of styles on this CD: rockabilly, melodic hardcore, early punk, ska. About halfway through it hit me—DESAKUERDO remind me of the CLASH. They aren't an imitation. You don't immediately think it. But they definitely change it up and it doesn't sound odd. The band is from Peru so the Spanish lyrics sound cool, too. (CK)
(Jam Productor)

THE DIRTIEST – "Alarm / It's All Coming Back"

A garage band from Italy that has a distinctive weirdness about them. This isn't your straight ahead garage rock even though both songs start out that way. The music is psychedelic to an extent. It's groovy, but covered in distortion. The vocals are fuzzy and sung in a high register, giving it this otherworldly sound. The sound is strange. It makes you want to keep listening. Unfortunately there are only two songs. I look forward to more. (CK)
(Slovenly)

THE DRAKULAS – LP

I've gotten to a point where I have a hard time describing music like this. Post-MARKED MEN? Ten to fifteen years ago, I would simply describe this as pop punk, but the DRAKULAS have definitely been influenced by that Denton, TX pool of straightforward melodic punk, with sixteenth notes on the hi-hat that would make Mike Throneberry (MARKED MEN) catch his breath. Something about the singer's drawl reminds me of a cross between the DICKIES and MIND SPIDERS. There are plenty of hooks and spacey noises to keep it interesting. Very solid. (GH)
(Dirtnap)

DUCHESS SAYS – "Sciences Nouvelle" LP

Proggy theater club wavers from Montreal. Some of the songs are really triumphant-sounding, like they could have won Eurovision in 1985, but they also sound like they formed after seeing LOST SOUNDS, so make of that what you will. The singer has a very dramatic voice, like a mix of TERRY NUNN and PAT BENATAR, really pop opera in that total new wave stars of yore fashion; she can really sing. I like the songs that are tougher / darker, but then a triumphant synth interlude always seems to appear that makes me feel like I am watching a Belgian police procedural from 1983 with this as the soundtrack. This is fun to listen to but it really sounds like a major label band from the early / mid '80s, and I think I would rather listen to weird wild fucked up synth punk like UNIT 3 PLUS VENUS than a perfect nostalgic pop whirlwind. "Pink Coffin" is so sick, a harsh attack, and it's followed by the epic "The Family Physicians" which is claustrophobic, dark, and imposing. Hearing these two songs after an entire LP of triumphant '80s sugar synth made me wish more was of that flavor but I am sure I am in the minority. (LG)
(Bonsound / Slovenly)

THE ERGS – "Goddamn Death Dedication" EP

The ERGS have been broken up for nearly a decade, but it seems reuniting to play The Fest this year inspired them to drop a new one-off EP consisting of one song each written by the three of them plus a very special free jazz / noise rock tribute to "My Sharona" called "No Sharona." If you love tightly executed, straightforward 2000s-era pop punk and you don't know the ERGS, you'll likely enjoy this immensely and want to immediately delve into their back catalogue. If you already know the ERGS, you're already listening to this, right? (RH)
(Whoa Oh)

ES – "Object Relations" LP

Acerbic art school monotone incursions into a sort of totalitarian melee where anarcho snarl meets CABARET VOLTAIRE measured abandon. A muscular rhythm section with a hovering eerie synthesizer wail, some obligatory chorus pedal, and a singer that somehow hits somewhere between JOHN LYDON and EVE LIBERTINE in a most wild manner. Sounds like something out of a Berlin warehouse circa 1983, so fans of MALARIA take note! (LG)
(La Vida Es Un Mus)

THE EVAPORATORS – "Ogopogo Punk" CD

If the EVAPORATORS don't make you smile, I don't know what to tell you. This is joyous Canadian frat rock led by the inimitable Nardwuar. Nardwuar has a vivacious personality, the lyrics are amusing and clever, and the music is catchy and upbeat. Plus the CD ends with a cool hip-hop tribute to Nardwuar by BROTHER ALI. Fun, fun, and more fun. (CK)
(Mint)

EXTERMINATORS – "Product Of America" LP

Thee classique Arizona punk group that barely was finally bears fruit, 40 goddamn years later. CONSUMERS, GERMS, MEAT PUPPETS, and FEEDERZ connections course through the veins of all the players here, all EXTERMINATORS early on, only to watch that infant band fizzle, allowing them to take choice 'NATORS tunes with 'em on the road to greater glory. The band got back together this year to record the songs you find here. This kind of re-grouping is always an extremely tricky proposition, especially since this band lived only as a memory via tall tales and old flyers, *but*...this is OK, better than it has any real right to be. The initial spark of these now-old punks seems to be intact, at least in part, and it's hard not to enjoy many of these canonized tunes. Of course the 2016 production and design bogs down the late 1970s spirit of all this, but that's the lone bummer here. No need to re-write the history books, but no need to pinch your nose either. Surprising. (MC)
(Slope)

FASCINATING – "Dice Game" LP

The raw, home-recorded feel of this LP gives it a warm, garage rock feel with lazy-handed, big fuzzy riffs on the guitar. The floor tom-heavy, plodding drums give it a booming, full sound and holy shit, there are a lot of songs about hooking up on here. These dudes are most definitely looking for "love." The whole thing flows really well in that vein, but it just sails by. It was a nice ship to look at when it went by the port, but I wasn't trying to join their party. (GH)
(Greenway / Quality Time)

FIRST BASE – "Together Again / If I See You With That Girl Again"

Really catchy garage-influenced power pop. Insanely chill and good songwriting. Not the type to make you wanna punch a cop in the face but more like chilling at home on a rainy day and waiting for the sun to come out. It's kind of like if the BEACH BOYS were still writing music, a little lower-fi and more energetic. (DB)
(La-Ti-Da)

THE GERBILS – "Dead Detroit—Lost 1982 Recordings" LP

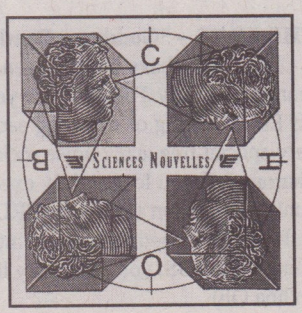
Dead Detroit unearths "lost 1982 recordings" from a quartet of teen punkers hailing from Detroit's suburbs. Though the band never released anything back in the day aside from an obscure cassette (reviewed in *MRR* #3), these seventeen tracks are well above practice-room-demo quality. The GERBILS played burly, mid-to-uptempo HC—and if the lyrics don't offer much beyond "I Dig Pain"-style clichés, at least they mean it, man. Interestingly, a few of the songs feature Moog flourishes, and the LP's title track, a moody synthesizer dirge, hints at the direction vocalist Greg McCormick explored throughout the '80s and '90s in SHOCK TREATMENT. Following the GERBILS' demise, bassist Ron Sakowski replaced Touch & Go label boss Corey Rusk in the NECROS and played on that band's last few hard rock-influenced releases; he later did time in the LAUGHING HYENAS and is now a member of the reformed NEGATIVE APPROACH. *Dead Detroit* isn't quite a lost classic but will no doubt please the more dedicated followers of first-wave American HC. (CS)
(Lysergic Sound Distributors)

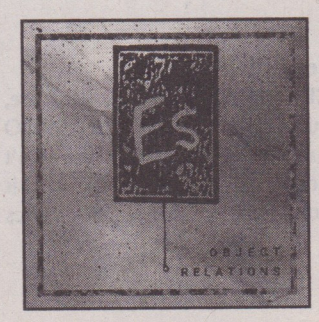
GOD'S AMERICA / GRIN N BEAR IT – split 12"

Five songs each. One-sided 12". No lyric sheet or track info. Just titles. Grind. So I don't know which band is which...but does it really matter? The band that plays the first five burners is churning and thick grind with throaty dual vocals. Discordant guitars and slow parts that really suck you in. The band that plays the last five burners is thinner and more primitive and seem to be bass-free. Manic and erratic, this would be right at home in 1996 Colorado / New Mexico (CATHETER, JEÑO, FANATICS, WORD SALAD) with a *reeealllyyy* sick breakdown in the third song. Never mind who is whom. If you like to grind, then you're going to be just fine here. (WN)
(Mullet Death / MFY / Negative Outlook)

GOOD THROB – "Scum" EP

The world is probably going to end soon, right? Humans have pretty much fucked things up beyond repair. If I thought that planet earth was going to exist in ten or twenty or fifty years, I would tell you that London's GOOD THROB is one of the few bands of recent vintage that is still going to be worth listening to by the time 2036 rolls around. But since we're all just going to be dead by then anyway, I will tell you instead that this newest EP, GOOD THROB's first recording since the release of their 2014 full-length masterpiece, is essential listening for the end times. As always, much of the power of this band comes from the visceral ferocity of the vocals. Ellie's presence as a vocalist, both live and on record, is utterly arresting. I don't think there has been a more terrifying vocalist in punk since Eve Libertine. Meanwhile, the band sounds more violent than ever before, featuring nearly industrial levels of abrasiveness in the guitar tone. The songs are a bit more abstruse than those on the LP, which seems almost poppy in





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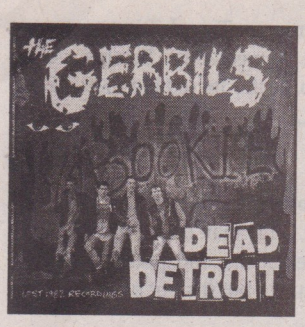
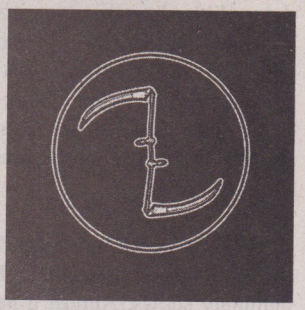




comparison, and as such they reward repeated listening. The standout hit here is the characteristically irreverent "The Queen Sucks Nazi Cock," but this is one you'll want to listen to from beginning to end, over and over. (GN)
(La Vida Es Un Mus)

HARAM – "ڤوشبتب وش؟ 'What Do You See?'" EP

HARAM offers up four song of bouncy, pogo-ready punk that's refreshing and raging amidst too much toompa toompa. The nimble, mangled guitar has a definitely post-punk ring, the cool unexpected basslines in "كسأر يب اط / Put It in Your Head" add an extra musical dimension, and the shouted vocals sound a little stylistically muffled to a cool effect. The first three songs are fairly fast and straightforward in structure, while the closer lasts almost three minutes and takes a few different turns that vary the tempo and includes the record's most powerful fast parts. All lyrics are sung in Arabic, and printed in Arabic and English in the absolutely beautiful foldout packaging. (DG)
(Toxic State)

HIVE – "Bait and Trap" 12"

First vinyl offering from this Minnesota powerhouse. Absolutely massive sounding epic crust, drawing heavily from the early '00s and injecting a venom into the vocals that gives the record serious teeth. When they settle into a chug ("Experiments in Sleep Deprivation") I suggest you watch yourself, because the bulldozer is relentless, and when HIVE roll into high gear they are a true force. Comparisons to Portland modern legends and a lineage of Minneapolis predecessors are not unwarranted, and this record lives up to all of it. New life breathed into something tried and true. (WN)
(self-released)

HOLLYWOOD KILLERS – "Goodbye Suicide" EP

Mighty Mouth is back with this reissue of legendary 1978 UK glam punk rarity. A longtime UK / Japanese wantlist staple, originally issued on the tiny Rollerball imprint. I gotta say, with a name like that, and the typical $500+ pricetag attached, I was expecting MACHINES or REVENGE level punk "killer" (pun intended). But this is just hard glam with punky elements that also happens to be shit rare, That said, I'd prolly rather listen to this than the bulk of '70s pop singles touted as "glam" these days. Pic sleeve is a cool addition, since the original never came with one. B-side is a throwaway to me, though still better than the bulk of aforementioned '70s pop doo. (GB)
(Mighty Mouth)

HOT LZ's – "Aggravate My Mind" LP

Pretty decent unclean rock'n'hooha along the lines of the JONESES and LAZY COWGIRLS from Portland by folk old enough to know their way around a sticky bar floor. They may not have the look but the riffs are there on songs like "Margins (of My Mind)" and "Don't Wanna See You." Slurp it up. (RO)
(Hate Street)

GREG HOY & THE BOYS – "Fa La La La La / The Big Red Man"

Holiday novelty...fuck. HOY's Boys felch through a "mallternative" tinsel tune, then shove it straight in your ass with a roots-rock ode to Santa that I'm guessing sounds like HORTON HEAT, whom I've never heard because I'm smart. Worthless and infuriating. (MC)
(30 Peak)

GREG HOY AND THE BOYS – "Fomo Yolo Ono" CD

A local singer songwriter and band here. I would file this under '80s college rock. Sometimes this reminds me of a punky TOM PETTY but then it gets solo FRANK BLACK sounding. Getting through the *MRR* reviewable gauntlet is probably not a big factor for their career anyways. This will do better with the quirky pop crowd. Meh. It is what it is. (RL)
(30 Peak)

ISOTOPE SOAP – "Frontal Disorder Post Mental Border" EP

Members of Sweden's PUSRAD got together to form this manic synth punk band that is part hardcore, part DEVO worship, part post-punk, and other bits that are just their own weirdness. Some of the disjointed riffs and manic tempos remind me of URANIUM CLUB, but other parts sound like an 8-bit Texas Instruments computer game running off the rails. At other times, they sound like the FEEDERZ if they never got boring. It's out there and it's fucking good! Only 100 made and looks like it's already sold out from the source. (GH)
(Reich Chords)

KOLD FRONT / MOTH – split LP

Delightful synth-laden post-punk split from Copenhagen. MOTH contributes four tracks in English and is the slightly punkier of the two sides. Fans of SIOUXSIE, XMAL DEUTSCHLAND, and later SPECTRES will definitely be into this. The male and female vocals are a combination of soothing and chilling, distributed sparingly over the songs with plenty of cold noise-scapes. KOLD FRONT is more synth lead-driven cold wave, contributing three tracks in Danish. My favorite one is the more subdued "Sov Nu." Good shit! (LT)
(Rusted Teeth / Saudade)

KRIEGSHÖG – "General" EP

Holy shit, KRIEGSHÖG are back! KRIEGSHÖG play huge-sounding bass-driven D-beat, and their self-titled LP from 2010 was a masterpiece with broad appeal that didn't limit its reach to just crusties, D-beat fanatics, or Japanese hardcore enthusiasts. While not as strong as that LP, this EP finds them sounding like KURO blasted through a stadium loudspeaker, or ZOUO on their best behavior. "Love Blood" is even a bit melodic, but it totally works. A great return, and hopefully not their final statement! (SW)
(La Vida Es Un Mus)

LOW CULTURE – "Hard to Stay / Lonely Summer"

This is whimsical garage rock for aging punks. "Hard To Stay" is

a new little ditty that is probably killer live in any small space that somehow still smells of cigarettes years after smoking indoors was banned. "Lonely Summer" is a cleaned-up, less fuzzy version of a song from their most recent album, *Places to Hide*. These songs would be a lot shorter if the singer didn't stretch the last word of every line to deeeaaatth, but I certainly wouldn't want it that waaaaay. (RH)
(La-Ti-Da)

LOW CULTURE – "Places To Hide" LP

Members of SHANG-A-LANG and MARKED MEN, and it definitely shows. Almost a perfect hybrid of the MARKED MEN's signature breakneck pop and SHANG-A-LANG's killer lo-fi, infectious pop punk. Fans of the trademarked Denton sound might not get their needs met on this LP, but I'm pretty stoked on how they pay a little more attention to pop hooks and not just speed. We played with them a few months ago and I just wasn't feeling it. This record, however, is on repeat. (DZ)
(Dirtnap)

THE LOWEST FORM – "Personal Space" LP

This is the second 12" record from this intense UK group, and unlike a lot of bands they've been able to focus and narrow their sound significantly, making for a distinct improvement over their first full-length. *Personal Space* is a very efficient, direct record, delivering ten tracks on 45 that beg you to turn the record over and over again. The heart and soul of the band is meat-and-potatoes hardcore à la early BLACK FLAG, with the addition of post-punk and experimental elements that keep listeners on their toes. Straightforward, breathless hardcore tracks like "Personal Space" and "Star Slammers" comfortably rub shoulders with fucked-up noise ("International Bad Boy (Dub)" and the intro to "Helter Skelter") and repetitive WIRE-influenced stuff ("Gak Attack"). The sterile, dry recording is perfect for this band and particularly this record, giving it a slightly otherworldly feel and a strangely tense atmosphere. "Last Smash" is probably the defining track, joining their frantic FLAG intensity to a regimented structure with some unexpected synth-y overdubs. Fuck yeah London hardcore, gimme more! (AU)
(Iron Lung)

MAKEWAR – "Developing A Theory Of Integrity" CD

This New York band has that scream your heart out emo thing going on. Pretty poppy at times à la the GET UP KIDS and musical guitar-wise at others à la HOT WATER MUSIC. They also have a passion for drinking, which brings back not-so-fond memories of GOGOL BORDELLO. I'm guessing this band is political enough for my personal tastes but being a non-drinker I can't really connect lyrically. Maybe down the road we'll get the "on the wagon" lyrical album. Still a good release from a passionate melodic band. (RL)
(Red Scare)

MARAUDEUR – "Night # 1 / Bored by Devotion" flexi

Swiss punk desolation in the best manner that reminds me of the first NEW ORDER Peel Session, with the same spare downhearted bass-driven dubby / wave / synth dreaminess. Two drifting snotty yet melancholic masterworks! Investigate immediately. Femme vocals to die for. One of the members is also in the incredible COUTEAU LATEX, a current obsession of mine. (LG)
(GWTW)

MIND TENANTS – "Operation >>Sovereign Borders" CD

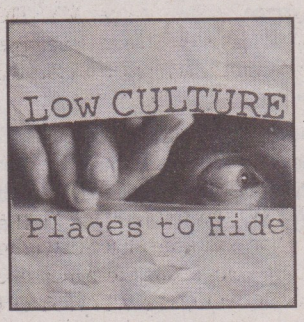
MIND TENANTS is more PINK FLOYD than punk, with musings of Sandy Hook, capitalism, environmentalism, and political dissent. Lyrics are thoughtful and at times poignant, but it's not punk. (CR)
(self-released)

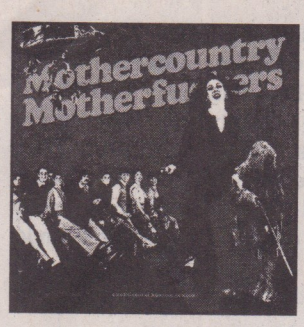
THE MONSTERS – "M" CD

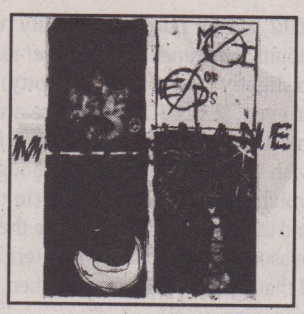
If you've never veered off into the dark twisted corner of Sweden occupied by Lightning / Reverend Beat Man Zeller and his band of nut jobs the MONSTERS, you're in store for a sticky hair-coated treat. This is garage punk in its truest form. Benny-addled, sweaty, and wrong, the MONSTERS give you their thousandth album since forming in 1986 and it doesn't let you down. From the fuzz-filled hate of "Baby You're My Drug" through the scary fuckfest "I Don't Want You Anymore" to the escaped prisoner love crooning of "Let Me Spend The Night With Your Wife," this is a winner in a genre that is tired as fuck. Like the old friend that just won't leave, the MONSTERS are here to stay. (RO)
(Voodoo Rhythm)

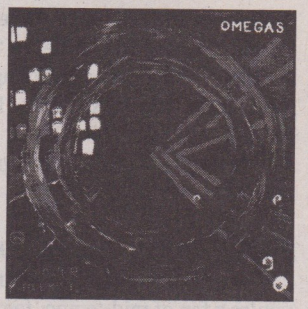
MOTHERCOUNTRY MOTHERFUCKERS – "Confidential Human Source" LP

This isn't just a record, and while my fingers press the keys I have the almost insurmountable feeling that I am wholly unqualified to write about it. Mostly recorded before Sarah Kirsch's death and finished by band and family over the last few years, *Confidential Human Source* is a swan song of epic proportions. Rooted in '90s DC (I'm talking the riffs *and* the vocals here), MOTHERCOUNTRY MOTHERFUCKERS take that torch light years beyond anything that could be dismissed as a rehash, or dismissed at all. As with ancestral acts BAADER BRAINS and PLEASE INFORM THE CAPTAIN THIS IS A HIJACK, sounds, interludes, samples, and electronic tracks become an integral part of the entire presentation, making the complete package so much greater than a simple sum of parts. Careful construction of songs is important, but not rare. This is a *record*. No one track here can capture the feeling of listening to the entire record...the beats that carry "Tiny Cups" into the solemn and somehow joyous closer "Onward To The Seven Sisters," the time warp "Pleiadian Dispatch" after the two opening tracks....This could have been a searing and massive hardcore record if MOTHERCOUNTRY MOTHERFUCKERS had simply regurgitated the eponymous opener and "Gates Of Renault" over and over again, and no one would have noticed. We all would have thought it was a great record, and it would still probably have been the best record in this magazine for this month, and maybe next month too. But I cannot thank these beings enough for not simply settling for a great hardcore record. *"And I just want to be myself, this is not me / I just wanna be myself, but they stab you in the heart before they throw you on the*









shelf / So fuck you and your android army...fuck you and your android army." A lot of records are good. I get that, and I appreciate that. This record is fucking important. (WN)
(Clean Plate / Empyre Record Holdings)

MY PARADE – "To Let Our Own Selves" CD

To Let Our Own Selves is a fun mix of dance punk from a bunch of West Coast QPOC punx that I'm sure I'd love to party with. MY PARADE sounds like AGATHA but with keyboard, a basement lo-fi take on YEAH YEAH YEAHS. The vocals are soulful with a serious folk tilt, beats are aplenty, and it's obvious they came to party, so bros best fall back. (CR)
(Nettle)

MYSTERY DATE – "Love Collector" LP

Love Collector is a no frills power pop album with mouth-full-of-soggy-crackers vocals and sweet, hold-your-lover's-hand guitars. I fantasy booked MYSTERY DATE on an all-Minneapolis triple bill with BRAVER and BIRTHDAY SUITS. All of the PBR would be drunk and everyone would stay up late talking about the good times. (RH)
(Collision Course)

MYSTIC INANE – "EP's of M/I" LP

Pressed for their European tour, this record compiles the three previous (and mostly out-of-print) EPs from this New Orleans band. There's an amazing cohesion to this collection, which could easily be mistaken for a full-length LP statement, evidence of how comfortably MYSTIC INANE inhabits a sound that is so uniquely their own. The PENI reference in the title is not a coincidence, but this group can also claim SACCHARINE TRUST, FLIPPER, and NO TREND as their spiritual and sonic antecedents. Candice Metrailer belongs alongside Joe Baiza himself in the pantheon of idiosyncratic guitar players; Jonah sings so sublimely out of time, as if his heart beats at a different rate than the rest of us; the rhythm section keeps it all so perfectly punk. It's a haze of sweltering confusion, simultaneously defiant and triumphant. It's an ebbing, throbbing whole, unnatural and innate all at once. From the expansive "Deep Creep" that opens the record through to the four-note lead that runs closer "Manhood" off the rails, these are nine almost-perfect songs. "Eggs Onna Plate" was the closest thing to a USHC universal hit we had in 2015 and it's the worst track here. I own all these singles, both cassette versions of this collection, and now this 12". Modern classics! My sole wish for 2017 is a proper MYSTIC INANE LP, one of the only bands in punk that is intelligent, inventive, and daring enough to merit the expanded form. *"I want to drink fucking bleach."* (GA)
(La Vida Es Un Mus)

ERIK NERVOUS – "Teen Distortion Art Junk Music" EP

Kalamazoo teen sensation ERIK NERVOUS's second 7". "I'm a Brick" has a jaunty sound to the bass line and a breakneck style to the songwriting that will definitely invite comparisons to bands like CCTV (maybe just to spite the all-caps "NOT FROM NWI / NOT ON LUMPY" claim on the insert), but ERIK's distinct style makes its mark by the end of the record. Earlier NERVOUS material made me think of a collision between the furtive and funky sounds of 100 FLOWERS meeting some of the caustic and abrasive early DEVO material, and this is no exception. His voice is recorded clean and without affect, sounding like a closer-to-adolescence Kevin Boyer on some of the more up-tempo tracks. The one song stuck in my head after jamming this a few times is "People Falling Over," which closes out the A-side with a wobbly (almost *Space-Age Lounge*-y) synth line wailing over the track while the guitars churn away into their own groove, building up tension through repetition and duration. After the first couple tracks, something getting close to two minutes feels near-trancelike. Pretty great overall. (EW)
(Neck Chop)

NUKE CULT – "Stress Relief" EP

There's not much biographical info on this record, but this KC band shares (or maybe shared) personnel with DIRTY WORK and BETA BOYS. The A-side is a scratchy and bouncy two-riff track of creepy-crawly hardcore, dispassionate music for disaffected young dudes. The vocals are drawled out a little too quietly to be intelligible, which is a drag because I'm sure the lyrics are nasty enough to suit the music. The tempo picks up on the B-side, but the songs only get more complex to the point of adding a bridge. The slumping bass riff in "Circle A" makes me think of a slightly more grounded UNITED MUTATION or less punishing DAWN OF HUMANS. "Phantom Creep" wraps it with a nice one-string guitar solo. (EW)
(Animated)

THEE OH SEES – "An Odd Entrances" LP

Most of the youthful THEE OH SEES fans won't have had the joy of seeing FUGAZI during their two-drummer phase (when they became an indie jam-band), so this is their chance to live that particular experience for themselves. Dwyer and co take the opportunity here to stretch each elastic idea near to snapping, unrestrained by conventions of pop-song length or attention span. PINK FLOYD riffs, radiophonic workshop effects, and jazz stabs punctuate this six-song LP, billed as a companion to August's *A Weird Exits*, which I have yet to hear. (AM)
(Castle Face)

OMEGAS – "Power to Exist" LP

On their first LP since 2011's *Blasts of Lunacy*, Canada's greatest NYHC band offers up a near-profligate number of dive bombs and some seriously monstrous riffs befitting a Big City Records compilation. OMEGAS plays a rich, complicated take on America's greatest musical tradition; imagine a video game version of a CBGB's matinee, where every skinhead is out to get you and you lose a life every time someone's chain flies into you in the pit. The lyrics are incomprehensible and goofy, like if URBAN WASTE wrote fifteen versions of "B.N.C." for each "Police Brutality," but no bother: this is not music for the mindful. A very worthwhile mosh for anyone hardwired to slam. (SW)
(Beach Impediment)

ORPHAN GOGGLES – "Meat Face Needs Eyes" CD

This band self-identifies as "LA Post Butt Core." Musically, they're definitely in that slower, driving Touch & Go territory. Grunge-y metal meets early NO MEANS NO / LARD. They could easily be the musical backing to most of JELLO BIAFRA's collaborations. Somewhat surprisingly, I found this one growing on me! (RK)
(Whiteworm)

PATSY'S RATS – "Rock N' Roll Friend / Hard Time Karen"

Nice. You won't mistake this for the first 7 SECONDS record, but if you're a fan of mid-tempo, female fronted, melodic rock'n'roll / punk / new wave / power pop, this is going to make your day. Both cuts deliver and if somebody told me they were recorded in 1981, I might almost believe them. It's relatively soft, but it's super-solid and just really well done. (KK)
(La-Ti-Da)

PERSONAL & THE PIZZAS – LP

Despite not being a fan of schtick, I'm a long time fan of PERSONAL & THE PIZZAS. I actually couldn't even tell you what their "schtick" is, but I'm almost certain they have it. They've spent most of their lives living on a steady diet of pizza (not deep dish) and the RAMONES. You could make worse life decisions. This is another solid release, but I would say that the recording seems a little muted to me. It needs to be brighter. Oh, and don't let these guys trick you into thinking they're a Jersey band. (KK)
(Slovenly)

PETS – "Get Turned On" LP

I'm a big fan of two-piece bands and PETS is no exception. This duo is fuzzy, melodic, and mid-tempo. The vocals in particular are super catchy. It's definitely poppy, but also has a real dark side to it. It'll remind you of the JESUS AND MARY CHAIN. Keeping things in the Sacramento family, Kepi Ghoulie took on drumming duties for this recording. 300 copies, on splattered vinyl. (KK)
(Sac)

PHILIPPINE VIOLATORS – "At Large!" LP

The 1980s Filipino punk scene has long been underrepresented on vinyl. In the early years, only a couple of bands got the vinyl treatment—the killer THIRD WORLD CHAOS, who became the Philippines' best known punk export among international heads, and the wave / punk obscuro OCEAN ZOO, whose sole 7" is now most frequently spotted on basement dwellers' want lists. Meanwhile, tens of other essential bands were relegated to cassette, largely on the Twisted Red Cross label, and thus heard mostly by kids in the Pinoy scene. Happily, 2016 has been the year of the Filipino punk reissue, as some of the best of the early Twisted Red Cross bands (G.I. & THE IDIOTS and the URBAN BANDITS) have finally seen their classic tapes released on vinyl. Now it's the PHILIPPINE VIOLATORS' turn, and I am stoked. The PHILIPPINE VIOLATORS are among most definitive and long-running of the early Pinoy punk bands, having played from 1984 to 2012, and *At Large!*, originally released as a tape in 1987, is their first album. The tunes on *At Large!* range from snotty RAMONES worship to slightly faster (and still snotty) proto-HC—think early RED CROSS or even TEEN IDLES. There are some legit mixtape worthy jams on this LP, including my personal favorite "School Violence." My only wish is that this band never thought to record a version of "Yesterday," which makes my ears bleed (in the bad way), but perfection is boring and overrated so we'll forgive them that misstep. This LP is an essential reissue for fans of catchy international punk music of the 1980s, and if that doesn't describe you then I am not sure you're reading the right magazine. (GN)
(Delusion of Terror / Love From Hate / Middle Finger / Suinotarius / Still Ill)

PHANTOM HEAD – LP

This has the repetition and talk vocals of SPRAY PAINT sans any kind of weird or cool riff. Taking the most straightforward moments of SEX CHURCH to a new level. SHEARING PINX denying every chaotic bone in their bodies. Repetition needs sick riffs; boring riffs need weird song structures. Maybe this has potential—there are certainly sparkles of possible freakiness here and there, There are moments of heavy plodding, but overall what we get is pretty dull. (MM)
(Blak Skul)

PISS TEST – "Methamphetamine" EP

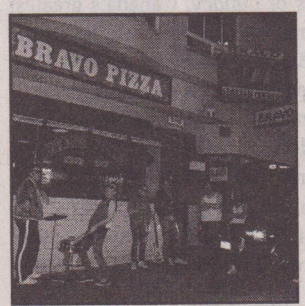
Portland's PISS TEST are back with their fast LOLI AND THE CHONES style punker attack. They still have the knack for wacky song titles ("Methamphetamine For Cocaine Prices") and sharp guitar licks and snappy lyrics. "Better Pay Your Publicist" rants on a level with DR. KNOW's "Fist Fuck" and all of these tunes would fit well on a Mystic Records comp. Good work. Keep it up, punks. (RO)
(Jonny Cat)

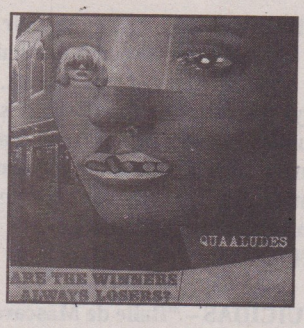
PRIVATE JESUS DETECTOR – "Battlefields of Decay" CD

Forty song discography from this Belgian dooga crust band that would have easily fit on the rosters of Profane Existence, early Havoc, Aborted Society, etc. The first fourteen songs make up their demo, followed by songs from a 7", two comp tracks, and songs from two different live sets (both disposable, and without a track listing for this part of the CD). The drums are prominent throughout each non-live recording, and this is one of those bands of this style where the only-kinda-yelled vocals rarely let up (NAUSEA and RESIST come to mind), though the biggest difference between the demo and EP is that the latter is a bit more raw, metallic sounding, and a little better recorded. None of the songs really go anywhere, and this band is far from noteworthy, but it's pleasant background music if you're missing the '90s and/or making some recipe from *Soy Not Oi*. (DG)
(In Crust We Thrash)

PUFF! – "Living in the Partyzone" LP

Alright, you got me. I googled "PUFF! Berlin" and got ten hits for German bordellos. I'm not sure that I've justly earned the title of





avant-garde German punk reviewer, but I'll give it a shot. These guys are definitely on the frontier of the sonic unknown, perhaps channeling the '80s German electro and experimental spirit. Cram-packed with synth and samples laid over jagged rhythms, I can best describe this as music belonging to an alternate dimension in which DEVO, ELVIS, and EINSTÜRZENDE NEUBAUTEN collaborated to make the music for the original Nintendo games. (LT)
(Slovenly)

QUAALUDES – "Are the Winners Always Losers?" EP

I love this band. Wild, menacing women rockin' out and shouting their thoughts at you. I'm listening. It's scary in an extremely fun way. "Incoming Liberation" will be my theme for 2017. Here it comes. Look the fuck out. (CK)
(Jonny Cat)

REACHAROUNDS – "Hunter Gatherer" LP

Been a while since I heard a punk band out of Missouri. These guys have a real frenetic quality, almost bubbling over, toeing that line between hardcore and punk rock. The songs just amble along until you hit those bursts of super catchy hardcore, and then back to chipping and grinding away. White vinyl, looks like a silkscreen cover, numbered and limited to 200. (GB)
(Push and Pull)

RED MASS – "EP Rouge N.2" 12"

This is the newest in a long line of the impressively stacked discography of RED MASS. Some of the songs are like electro-punk, sounding almost robotic with '80s-style synth effects and even early REM-style guitar riffs. Other songs here approach the early MINISTRY-like thud of pre-techno chaos, but still retain punk roots. The closer is almost pop and all of it in sung in a raspy French dialect. The sound is all over the map, but still cohesive and compelling. The record is one-sided with an etching on side B. (GH)
(Slovenly)

ROADSIDE BOMBS – "War On Love / Looking"

"War On Love" is nothing new or exciting, but it is gosh-darned enjoyable. You get a simple, fun anti-homophobe punk track made better by the kissy smoochy Batman / Superman album art. This might be worth picking up just to display. "Looking" is more of the same with a less catchy chorus. It's overall a pretty alright endeavor. (RH)
(Chapter 11 / Pirates Press)

S.C.O.D. – "Speak Chinese Or Die" CD

Metallic crust / grind from Wuhan. (You should already be well-read on this scene from *MRR*'s China issue from a couple months back… right?) Constant dual vocals, a high unintelligible shriek doing battle with a low PV growl over relentless blasts and deliberate slow paced stomps, all with a subtle tongue in cheek. 34 tracks in 39 minutes—use MAGRUDERGRIND, TERRORIZER and STIKKY as references. Top notch. (WN)
(self-released)

SCRAPER – "Misery" LP

I am very perplexed that SCRAPER is from San Francisco and we are receiving this LP for review a year after its release. Lame. That said, SCRAPER are fantastic. Rocking, distorted music that teeters on the edges of garage and hardcore without committing to either camp. They have this kind of laid-back, menacing sound that just hits the right spots. They remind me of another favorite band of mine, FEEDTIME. Cool shit. (CK)
(Slovenly)

SELF DEFENSE FAMILY – "Colicky" 12"

Let's start on the B-side—probably not the band's intention but it's a good place to start on this record. It's just one song, maybe six or seven minutes, and the beauty of it lies in the vocal meanderings (gruff and more spoken than sung) laid over a simple guitar line and a steady rhythm section with the drummer laying heavily into the toms. It's very much in the vein of their last record in that their post-hardcore / Revolution Summer influences are apparent but no longer the band's primary driving force. Instead they have cultivated a darker feel that relies on one flowing part that evolves over time. The A-side has three songs, with a slightly different feel. The songs are a little catchier with a dark wave / '80s post-punk sound, much like the songs on the second MODERN ENGLISH record that most people don't bother to listen to. In short, a little more commercially viable. (PA)
(Iron Pier)

SEMI – "Go Viral" EP

This is definitely a case of don't judge a book by its cover! The art (which is brilliant, don't get me wrong) would peg this as a weirdo Midwest hardcore record à la LUMPY and company, but once the needle hits the vinyl this is some frantic, if slightly quirky, raw punk teetering on the edge of straight up D-beat. Sore-throated high-pitched vocals struggle against effects-laden guitars and a pounding rhythm section. Nasty bass tone, driving drums, and tattoo needle guitars underscore lyrics that attack daily life in abstract and novel ways. This is punk for the "fake news" era, challenging preconceived notions of style and design and brilliantly skewering the nature of internet culture. Fucking great stuff. (AU)
(La Vida Es Un Mus)

SILENT SCREAM – "Carrion Screaming" LP

Exploring subdued, rambling, and explosive temperaments, and everything in between, these Finns defy the modern template from which most contemporary post-punk is derived. The first half of the album is brash and provocative to the mind and the senses, while the B-side glistens and creates more of an ambient soundscape. Specific moments recall an array of goth / electro / experimental bands like RED LORRY YELLOW LORRY and SOUTHERN DEATH CULT, or more

obscure names like SHOCK THERAPY and GARGOYLE SOX. Songs are sung in English and express feelings of alienation, pain, distrust, and a cry for human rights. I think this is a record that will improve the more I listen and become familiar with it, though that's not to say it didn't strike me initially. Mind-bending stuff. (MA)
(Mass Media / Occult Whispers / Stupido)

SLOPPY KISSES – "New Pompeii" EP

Strong DANGERHOUSE feel on this, grasshoppers. From parts unknown, these SLOPPIES have a basic attack, but a winning one: buzzed guitars and stand-out, strong lady vox. High points are awarded to "Party Rock," a tune calling out scene morons with cool viciousness. Won't beat your brains in, but oughta please nonetheless. (MC)
(Jonny Cat)

THE SOCIAL SURGEONS – "The Social Surgeons" CD

Their accents gave it away. Definitely Aussies. This reminds me a lot of early CHUMBAWAMBA, not musically but in the way these folks down under seem to mix the music with agit-prop, lots of cut-ups and recordings of various politicians and the like. In one sense, it's kind of irrelevant to describe the various musical styles / backing tracks for these audio-collages, which include alt-country, indie pop, and early scratchy '77 punk. With song titles like "Landlord," "Tony Abbott is a Cunt!," and "Oh I Pine for the End of Pyne," you can see their, er, suitably antagonistic lyrical bent. Quite superb. (RK)
(Antimundanity)

SONIC AVENUES – "Disconnector" CD

This Canadian combo has changed since the album I reviewed a few years ago. They're no longer doing catchy frantic garage pop punk and have moved on to quirky new wave pseudo power pop. Some keyboards have come aboard as well, adding to the post-punk feel. If these guys are going for a Stiff Records sound circa 1980 they are pulling it off. This has musical similarities to classic BOOMTOWN RATS and BLONDIE. Different but a good full-length. (RL)
(Dirtnap)

STERILE MIND – "Lift the Mask" LP

This is the second vinyl release from these guys and it's easy to tell they have settled comfortably into their groove, with a record that flows well and showcases their ultra-tight musicianship. I immediately thought of BORN AGAINST, an epiphany that came mostly just from the first track and title song "Lift the Mask," which is great! It made me think of other '90s bands like RORSCHACH and even ECONOCHRIST. There are certainly some Japanese hardcore influences that set them apart from the aforementioned groups. I don't think this band is trying for any certain sound though—this is intelligent sounding hardcore, and that is not a bad thing. They have good time changes and interesting song structures and you can tell they have put a lot of thought into the music and package they present here. This should not go unheard. Highly recommended. (WK)
(self-released)

THE SUEVES – "Change Your Life" LP

At first listen it sounds like something is off with this LP. The music is frantically played garage punk. It's got a twinge of early rock'n'roll style country. The bratty singer's vocals are drenched in reverb so he sounds like he's in a separate space from the band. His sound borders on the edge of interesting and annoying—it ends up giving the edge to interesting. It sounds disconcerting at first, but once you get used to it it sounds pretty good. (CK)
(HoZac)

SUICIDAS – "Baile de Máscaras" EP

SUICIDAS doesn't try to reinvent anything, but at the same time, nobody is doing this unpretentious, melodic, and urgent style of punk the way they do it. Carolina's vocals are powerful and extremely pleasant, and they've mastered the art of the catchy, melodic hooks. These are great songs (all the Spanish lyrics included on the insert), but there are only two. It's too bad Vienna and Barcelona aren't closer in distance, because I'm wondering if they should start saving up these brief bursts and think in the big format towards a future LP. (LT)
(Sabotage)

SURPRISE VACATION – "Stealing Office Supplies" LP

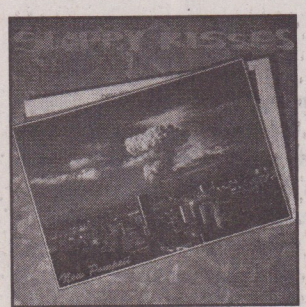
I'm having flashbacks. To the '90s (or was it the '00s?). Back when young SCREECHING WEASEL and VINDICTIVES fans were starting endless melodic pop punk hybrid bands. These guys are from SoCal, so in addition they got KROQ'd to death with BLINK 182 and that ubquitous snowboarder punk sound. It's tough to make an album of stuff like this stand above the rest—the shit just has to be perfect pop punk to lull you into complacency, and there's that weird line where the lyrics have to be funny and not forced. The B-side here gets there, especially their anthem "Surprise Vacation." For their sake, I sure hope the Warped Tour still exists. (GB)
(Our Damn Selves)

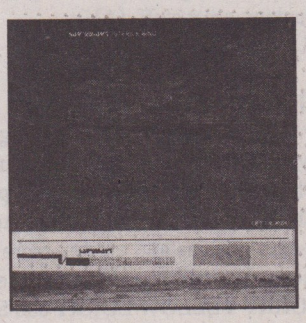
THE TALKIES – "Never Fear" EP

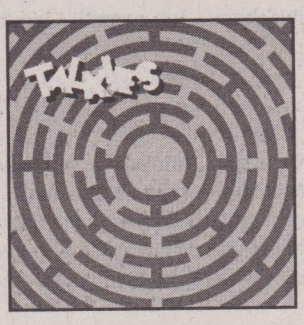
These TALKIES are pretty friggin' soft. There's some semi-obscuro '70s power pop namecheck ref right on the tip of my tongue, but I can't seem to conjure it, so I'll have to go with *Shake Some Action* era GROOVIES and some of the more saccharine late era REPLACEMENTS pop. I will say, for the sound, both these tracks are energetic and catchy enough to keep me hangin' around, whereas similar types of records get heavy into ballads and rootsy numbers that bore the fuck out of me. This is just clean wholesome pop. Wonder if they could muster a whole LP of tracks like this, which would be pretty great. In cool custom die-cut sleeve with download code. (GB)
(La-Ti-Da)

THE TERMINALS – "Uncoffined" LP

For the 21st entry in their archival series, HoZac travels to the Southern Hemisphere to reissue the debut LP by the TERMINALS. Originally released on Flying Nun in 1990, this album is a thrilling amalgamation of '60s garage and psych influences, filtered through







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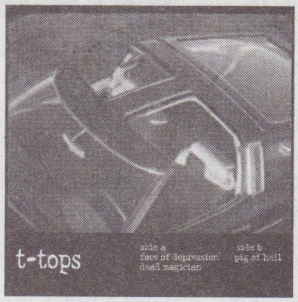
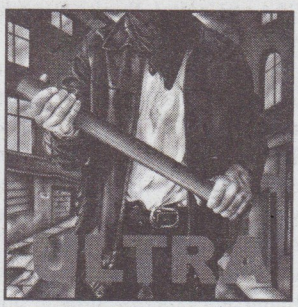
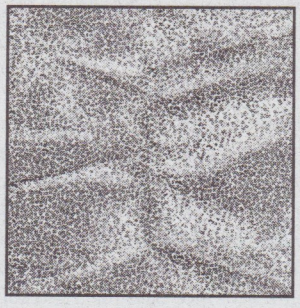






the lens of the fertile 1980s New Zealand indie scene. The liner notes namecheck 13TH FLOOR ELEVATORS and TELEVISION, and if you drew a line from, say, *Easter Everywhere* straight through PIN GROUP and LOOK BLUE GO PURPLE, you'd end up at *Uncoffined*. It's a nice place to land, trust me. There are a number of gems on this LP, but "Frozen Car" has got to be my pick of the litter—one of those near-perfect tunes that, like "Cattle and Cane" or the DENTISTS' "She Dazzled Me With Basil," grabbed my ear on first listen and made the hairs on the back of my neck prick up. Highly recommended. (CS)
(HoZac)

LES TONTON MACOUTES – "Dinero" EP

Killer bloodmouth gassed in the garage rumble. If getting yowled at by a hoarse Spaniard over classique guitar snarl is your thing, then start here. This band is named after the Haitian government-sponsored militia which assassinated political opposition—seems a bit much for an innocuous garage band. (LG)
(I Shit in the Milk / Mongolic / Slovenly)

TOXIC NATION – "Doomsday" CDEP

These German dudes keep it strictly '80s, and strictly metal. I'm usually a sucker for that stuff, but sorry boys, not this time. No speed picking, hardly any fast parts and no shredding solos? Why be metal if not for those things? Sounds kind of like SLAYER played at half speed. If you're looking for a boring thrash record, I would suggest the Black Album instead (BA)
(Steel Town)

T-TOPS – "Face of Depression" EP

Well, T-TOPS from Pittsburgh have selected an appropriate title for their late 2016 release—*Face of Depression*—while stylistically removing themselves from this goddamned awful year. This has punk roots and the energy of MUDHONEY, BIG BUSINESS, MELVINS, or KARP. I really like the distortion on the vocals. T-TOPs rage sonically and in production, but are accessible free-spirited grunge in terms of composition. A nice departure from the anger and grief I feel and hear every day. Heavy, dirge-y rock reviving a late '80s / '90s alt-metal sound, before everything started to suck and sound so arena-core. (JR)
(self-released)

TURQUOIZ NOIZ – "Sweat Lodge" LP

Despite the monotone, low energy mumble hum of the vocals, this is awesome, spastic, jangly, drugged out weirdo rock...but in a good way! To be honest, it took a hot minute or two to feel it all real good. I wasn't sure what to make of it—sure, it's secretly dark, sparse, and it doesn't seem like the band members are incredibly proficient, a few of my favorite traits, but it didn't hit me until the third or fourth spin around the block. I'll be listening to this for two more weeks, though. (DZ)
(Related)

ULTRA – "España Invertebrada" EP

Awkward and off the rails Barcelona hardcore with bouncy 1-2-1-2 drums trying (and sometimes succeeding) to hold it down while chaotic noisy riffs surge and sway. Shouted vocals, delivered with a vigor you might expect from modern Spanish HC. The whole thing is so weird and disjointed, about to fall completely apart at any moment but with gratuitous and over the top production on the guitars. The juxtaposition between these two realities is either off-putting or awesome. The jury is still out. (WN)
(La Vida Es Un Mus)

UNDERCLASS UK – "Rip Your Face Off" CD

As their moniker more than hints at, these Brits are survivors from the '80s UK punk scene. It took 'em 'til this millennia to get it together to record, but the results have been worth the (extended) wait. Most impressively, they take the classic "commons" manifesto (*"The Law locks up the man or woman, Who steals the goose from off the Common, But leaves the greater villain loose, Who steals the Common from off the goose"*), and give it some modern rocking backing. Some classy driving punk rock, with more than a nod to the likes of the UK SUBS and the RUTS, with lashings of melodic lead guitar to boot. Top notch. (RK)
(Punk Lives Live)

USELESS EATERS – "Temporary Mutilation" 10"

This EP from last February collects a handful of newer USELESS EATERS tracks spanning everything between post-punky psychedelia and minimal synth. The title track might be my favorite EATERS song—if that justifies a release as a large-hole 10" EP, well, that's up to you. I think there's another recording of it on their *Live in San Francisco* LP, a midtempo break from the garage punk blasts of that record. In this take they balance fuzzy guitars and cigarette-box amp vocals with a locked-in drum groove and glockenspiel accompaniment, along with some saxophone and synth background treatment at the coda, it's a real class act composition. Some other strong tracks include "Breathing Smear," which sounds kind of like a lost TOTAL CONTROL cut, and "Poison Dart," a lower fidelity number that sounds like a sketch towards the synth and drum machine patterns of their last LP (or Seth Sutton's newer work as half of COCTEAU LATEX). Plenty of solid tunes. The music holds up well enough for me to almost forgive the bizarre format. (EW)
(Slovenly)

VIOLENT INSTINCT – "Bis Hierhin Lief's Noch Ganz Gut" CD

Hamburg based Oi!-influenced punk rock. Or maybe it's punk rock influenced Oi! Either way, it sounds legit. Pretty catchy songs and the first one even has a ska part in it, so that's pretty cool. Melodic riffs and a singer that yells her guts out. Pretty good stuff. Besides two of the songs that are in English, most of the songs are sung in German, which I don't speak, but I dig anything with gang vocals yelling "*antifascista*!" Even though the singer has a rough way of singing, the quality of the recording is very high, making it not as raw as bands like RIXE who

offer intensity and dirt. Reminds me more of American bands like OLD FIRM CASUALS. (DB)
(Spirit of the Streets)

WARSONG – "Control" LP

Eight melodic and bouncy songs from this Zaragoza outfit. This is Spanish punk in the school of SUICIDAS, NO MORE ART, and POLISKITZO. There is also a dark tinge to the songs which I like that adds a hint of the WAR GOES ON or even WIPERS. Overall, the tunes are a little too sing-songy at times but I can appreciate that they are very well-written. The guitar tone is awesome with nice bass lines and solid drumming. Fans of their earlier releases will really like this. (JC)
(Dirt Cult / Sabotage / Too Circle)

THE WEAD – "By The Whey" EP

Unreleased 1966 garage / mod punk killer. Fuck, this thing's great! From Cleveland, Ohio by some apparent Anglophiles, "By The Whey" is a real winner, bringin' to mind the more punked out UK freakbeat à la the EYES, or the best thugs from down under. B-side is the mersey-side, wholesome garage pop that rates like an album track off the first WHO LP. Real cool photo pic sleeve, wonder if it was planned like that?! DJs take note, I hope to be hearing this one out in da clubs posthaste! (GB)
(Black Gladiator / Slovenly)

WEAK WRISTS – LP

Here we have a gloomy little slab of blackened screamo-violence from Asheville, North Carolina. They fit in with the epic crust crew, but they're more dreary than apocalyptic. Features many ponderous clean guitar breakdowns and ethereal singing parts, things that I would normally poo poo—I'll give them a pass though, because for the most part they just blast and shred. It's like bedroom crust for a rainy day. (BA)
(Dingleberry / Halo of Flies / IFB / Rubaiyat / Suspended Soul)

WET ONES – LP

Noisy blown-out guitars and vocals in the red always make for an interesting listen at the very least. I hear a lot of SICK THOUGHTS, early REATARDS, prime era SPITS (it's on Slovenly), and general noisy, bordering on hardcore mayhem like the CARBONAS. "I Live Life Reckless" and "Static" are my faves and are completely different in style, which shows versatility if nothing else. I think I would have to see this band live for final judgment. The artwork is aces if you enjoy girls, rats, switchblades, skulls, and cockroach covered penises as much as this guy. (RO)
(Black Gladiator / Slovenly)

WOUNDVAC – "They Eat Their Own Young / Rumination"

This flexi offers up two grinding, crust rippers from the desert heat of Phoenix, Arizona. It's got that raw, noise not music sound in the vein of WARSORE. This is the kind of thing that I am talking about. There are no harmonies, no melodies, no emo breakdowns, just fucking crusty rage and grindcore smashing! Fuck yes! (BA)
(self-released)

V/A – "*Capitol Punishment* Magazine Presents Early Nebraska Punk Rock 1981-1983" CD

This is such a cool time capsule of early '80s Nebraska punk! This CD was originally released as a cassette benefit for *Capitol Punishment* mag back in 1982 and it showcases a tight-knit and experimental scene. The bands included are unknown (to me): FUCK, S.T.A.B., SPASTIC APES, the YOUNGSTERS, and more are all included. Almost every band on here is extremely lo-fi; they sound home-recorded and beautifully muddy. While some of the bands are approaching straightforward hardcore in the vein of VOID, others seem to be fucking around and experimenting to find their footing….and that's where my favorite tracks are found. Some of the bands have traces of ELECTRIC EELS and other stuff just falls apart in the best way. A lot of live tracks close out the CD…with good sound quality! (GH)
(Capitol Punishment)

V/A – "D-Sides" LP

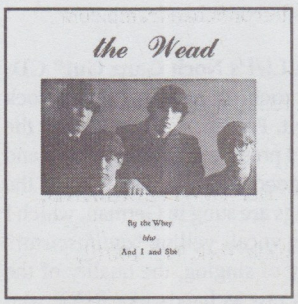
Modern Action Records has been championing the Northern California by way of Huntington Beach by way of London's East End surf punk Oi! for quite awhile now and this is a bang up comp of unreleased gems for your little glue-filled snot-nosed head. My favorites here are MODERN ACTION, the BODIES, SHARP OBJECTS, COMPLAINTS, and the CADAVERS, all of whom I've enjoyed live as well. Everything on here is great and flows just like one of your favorite punk comps of yore. Buy it now. (RO)
(Modern Action)

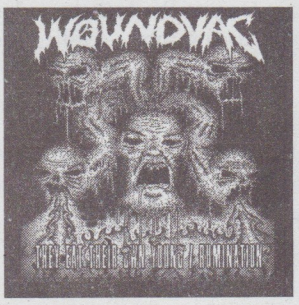
V/A – "*No Friends* (Maga)zine No. 4" flexi

Four tracks that accompany the newish *No Friends* fanzine. JAMIE AND THE DEBT rip out a killer electro / riot grrrl fusion rager that goes on repeat all day. Despite how much I usually enjoy DYKE DRAMA, they and TENEMENT kinda phone in a couple of snoozer tracks. ENDLESS COLUMN was a cool surf garage scuffle. Stoked on the two bands I'd never heard of, bummed on the two I expected to dig. Go figure. (DZ)
(No Friends)

V/A – "Stand as One" 2xCD

What we have here is a double CD collection of 25 punk / hardcore bands from all over China, including SHAVE AND SHIT, DEMERIT, SPILL YOUR GUTS, HELL CITY, LOUDSPEAKER and many more. Many of the bands fall into the street punk, hardcore, and metal-tinged punk genres. There are some brief forays into black metal and crust but it's very brief. SMZB covers a BOB MARLEY song and adds (autotuned?) bagpipes to it. Identify with that for a moment. The second CD delves more into straight ahead hardcore, pop, gang vocals, and blackened crust, which is maybe more my speed these days. Overall, it's a varied comp and shows a great deal of what is going on in certain scenes in China, but I was taken aback that throughout 25 songs, it seems that not one woman was involved whatsoever. Take that as you will. (GH)
(Real Deal)





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V/A – "Thank You, San Francisco!" LP

Thank You, San Francisco! is a regional compilation only on the surface. You see, rather than assemble a smattering of artists rooted in a specific locale, Smartguy Records instead chose artists that the label encountered (and often worked with) while based in SF (Smartguy's now operating out of Michigan, for clarification). With that, this is largely a celebration of time and place, and a welcome one at that, since the phrases "celebration" and "San Francisco" aren't heard much together these days. A varied, top-tier selection of artists is included, all notables, with BILL DIREEN, DAN MELCHIOR, KELLEY STOLTZ, BILLY CHILDISH, and various TOTAL CONTROL off-shoots piquing the most interest. Liners courtesy of Jack Rabid, Sam Lefebvre, and label head Jerry Connolly help paint the picture neatly, though the program itself plays wonderfully and provokes repeated spins. A great and thoughtful comp, truly a rarity. (MC)
(Smartguy)

V/A – "30 Years Tribute Album For The Monsters" CD

This is just one giant conflict of interest release. The main guy in the MONSTERS runs Voodoo Rhythm Records, the label this tribute is on. The bands doing the tributing all release records on the label, too. So it's either one giant incestuous thing or something else not above board is going on. That said, I have been a fan of the MONSTERS for years and have no problem with them receiving a tribute. They have been around for 30 years. They deserve it. Fans of Voodoo Rhythm Records will be familiar with the contributors KING AUTOMATIC, URBAN JUNIOR, ROY AND THE DEVIL'S MOTORCYCLE (who do a groovy, VU-ish twelve-plus minute version of "Pony Tail And A Black Cadillac"), the SEX ORGANS, and more. Out of fifteen songs there are two sets of duplicate covers. That seems lazy, but otherwise this is a great comp. (CK)
(Voodoo Rhythm)

CONTACT INFORMATION

Animated Music: 1732 N Campbell, Chicago, IL 60647, thisisanimatedmusic@gmail.com
Antimundanity: antimundanityrecords.bandcamp.com
Beach Impediment: PO Box 26348, Richmond, VA 23260, beachimpedimentrecords.blogspot.com, beachimpediment@gmail.com
Blak Skul: blakskul.bigcartel.com
Cadavers: cadaversuk.bandcamp.com
Capitol Punishment: c/o Jim Jones, 4636 S Willow St, Seattle, WA 98118, jjjones39@hotmail.com
Castle Face: PO Box 40091 Pasadena CA 91114, castlefacerecords.com
Chapter 11: corpitus.com/chapterelevenrecords
Clean Plate: PO Box 9461, North Amherst, MA 01059, cleanplate.com
Collision Course: collisioncourserecords.com
Concrete Criminals: facebook.com/concretecriminals
Deletions: deletions.bandcamp.com, caleb@moviate.org
Dingleberry: facebook.com/dingleberry-records-and-distribution-118743564850504
Dirt Cult: 7930 NE Prescott St, Portland, OR 97218, dirtcultrecords.com
Dirtnap: 5857 SE Foster Rd, Portland, OR 97206, dirtnaprecs.com
Drongos For Europe: drongos-for-europe.wixsite.com/marinamaniac
Empyre Record Holdings: empyrerecordholdings.com
General Speech: generalspeech.com
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GWTW: gonewiththeweed.bandcamp.com
Halo of Flies: haloofflies records.com
Headcount: 324 S. Pine Street, Richmond, VA 23220, vinylconflict.com
Hold On: holdonrecords.com
Hot LZs: facebook.com/hotlzs
HoZac: hozacrecords.com
Humo: somoshumo.com
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Modern Action: PO Box 1452, Sonoma, CA 95476, modernactionrecords.com
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My Parade: myparade.bandcamp.com
Neck Chop: neckchoprecords.com
Negative Outlook: facebook.com/powdercity
No Friends: PO Box 12343, Chicago, IL 60612, nofriendszine.com
Orphan Goggles: orphangoggles.bandcamp.com
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Piss Test: pisstest.bandcamp.com
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Slope: sloperecords.com
Slovenly: PO Box 204, Reno, NV 89504, slovenly.com
Spirit of the Streets: Schwiesaustrasse 11, 39124 Magdeburg, GERMANY
Steel Town: steeltownrecords.de
Sterile Mind: sterilemind.bandcamp.com
Suspended Soul: suspendedsoultapesandrecords.bandcamp.com
30 Peak: 30peak.com
Too Circle: toocircle.thebase.in
Toxic State: 192 Jefferson St. Apt 1R, Brooklyn, NY 11206, toxicstaterecords@gmail.com
T-Tops: t-tops.bandcamp.com
Voodoo Rhythm: Münstergasse 76, 3011 Bern, SWITZERLAND, voodoorhythm.com
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DEMOS

All cassettes and CD-Rs are reviewed in this section. Send yours to PO Box 460760, San Francisco, CA 94146 USA and include your contact information. Submissions without artwork will not be considered.

(AT) Alex Turner
(GH) Greg Harvester
(HB) Heather Blotto
(JR) Jason Ryan
(MB) Matt Badenhop
(MT) Michael de Toffoli
(SN) Sean Nieves-Quinones
(WN) Robert Collins

ALIEN BOYS – *Self Critical Theory* – I've been waiting for this demo since I played a show with these Vancouver women earlier this year. Poppy-yet-tough guitar hooks team up with an unrelenting pogo beat and ripping solos to make each song completely memorable. The vocalist has a rasp that throws my mind somewhere between Donita Sparks (L7) and Mia Zapata (the GITS). The lyrics themselves are like a goddamn book within each song, covering topics like gentrification, the cops, the fucking patriarchy and more. Rather than sticking to the surface level slogans, ALIEN BOYS' lyrics are smart, deep and well-researched. I can't get enough. (GH) (7- song cassette, lyrics included, alienboys.bandcamp.com)

ATARAXIA – *I Fear What the Future Holds* – Where do these fukkn bands come from? Don't say "Japan" because I'm about to say that. My point is: where do these fukkn bands come from?!?! ATARAXIA drop a colossal Japanese hardcore bomb right in my lap and I'm just dumbfounded…this shit is so insanely good, and it's two years old and the only reason we hear about it is because a Malaysian cassette label is doing a really fukkn good job at punk. Classic Japanese DISCHARGE worship with chaotic riffs thrown into the traditional structure to make sure that you stay on your toes. The leads are…..they are perfect. This demo is perfect. Howling and huge…and essential. (WN) (7-song cassette, lyrics included, blacxkonflik.blogspot,.com, ataraxia4.bandcamp.com, PO Box 28, 27600 Raub, Pahang MALAYSIA)

BAD SLEEP – It's not often that I hear something that I would define as pop punk in 2016 and give it a positive review, but here we are. 2016 has been a shit year and it's good to hear some upbeat music. The vocal harmonies make me think of ALL DOGS, Ohio's DIRTY MOUTH and early AYE NAKO. The music is late '90s / early '00s pop punk all the way. Members of PARASOL and SQUILLL. (GH) (5-song cassette, lyrics included, reflectivetapes.bandcamp.com)

BRAIN DREAM – Completely fukkd and blown out one-man bedroom hardcore. I find it entertaining that outfits so dedicated to looking to '80s punk / HC seem to universally seem to date themselves as mid-teen rehash hardcore, and BRAIN DREAM fit in this mold pretty nicely. But don't take that as a dis…I claim that I can tell what era the band is from, sure, but I also claim that these tracks are demented creamers of the highest order. For those who like their shit isolated and weird, but who still like to stay comfortable. (WN) (12-song cassette, lyrics included, braindream.bandcamp.com, dogsandvultures.bandcamp.com)

CARCINOGENZ – *New! Improved!* – Whoa! Haven't heard from these Bakersfield freaks in a few years it seems, and they are back with a fresh fire lit under their asses. Fast, off the rails garage-esque punk with a distortion-free and seriously damaged guitar and hollow reverbed vocals dominating your listening experience. Tracks are wild and all over the place in the best way imaginable. Chaos that relies on none of the modern trappings. The shit is wild, erratic, and awesome. (WN) (8-song cassette, lyrics included, carcinogenz.bandcamp.com, 6713 Nutmeg Drive, Bakersfield, CA 93309)

CHOW LINE – *Six Trax Ripper* – Imagine blistering Y2K thrash delivered with the sound of modern noise punk. Oh yeah…it's good. Fast as shit, no breakdowns, no sing-alongs, just the fast parts, and the shit is raw and fukkd sounding in all the best ways. OK… there are a couple of breakdowns, but man they are uuuggggllllyyy. This one creams. Do it. (WN) (6-song cassette, lyrics included, snukytate@gmail.com)

COLOUR BÜK – *Comin To Get the Stuff* – Kicks off with over ten minutes of noise and loose drumming. Then we shift into what could be a musical interpretation of what goes on in the room Linda Blair is confined to for most of *The Exorcist*. The crude nightmare persists throughout in various forms of harsh or subdued insanity. More experimental than their *Dirty Girls + 4* tape. (MA) (7-song cassette, lyrics not included, brandon.welle@gmail.com)

COLOUR BÜK – *Dirty Girls + 4 More* – Consider this mellow harshed. Noize-not-music, but not the spikey / studded kind. This is the more artful and creative type. Aggro-bestial snarl atop distorted garage cymbal wash. Shit even starts to get catchy by the third track. Every chord sounds rich. Nas-ty. (MA) (5-song cassette, lyrics not included, brandon.welle@gmail.com)

DEADAIRES – Most of the songs are emotional, heartfelt melodic rock. While there might be some JAWBREAKER riffs that rival this tape in mellowness, it doesn't really seem to have that *je ne sais quoi* that makes even a quiet, sweet song feel punk. On the tracks where it does get more aggressive, it does so in an early '00s garage rock sort of way. For fans of introspective indie rock with poetic, personal lyrics. (HB) (10-song cassette, lyrics included, rosequarterrecords.bandcamp.com)

DESTRUCTION – *Discography 1998-2011* – Collection of tracks from this under-the-radar Japanese political hardcore outfit. It's more melodic than chaotic, but DESTRUCTION are certainly not afraid to drop a pile of sloppy blasts in your lap either. While they are unmistakably Japanese, the quirky jumps between rage and catchy guitar leads and moody intros bring to mind a slew of '90s US DIY acts. Once again, Black Konflik is doing a stellar job giving new life to bands that may have otherwise slipped through the cracks. (WN) (11-song cassette, lyrics not included, blacxkonflik.blogspot.com, PO Box 28, 27600 Raub, Pahang MALAYSIA)

DINOS BOYS – *Last Ones* – Wild as fuck mod / garage punk with attitude for days. Hooks from the early days of the WHO and clean combo amps cranking out the most perfectly basic anthems while some motherfukkr croons with so much cream that you'd think he was a superstar slumming it

with the rockers for the weekend. Solid gold, punks. (WN) (11-song cassette, lyrics not included, deadbrokerecords.com)

THE DRAINS – Happy to see freaks taking the "reverb everything until no one can hear the songs" approach and applying it to garage punk. To be fair, these Buffalo kids really only destroy the guitar (and not just with reverb), but it affects the entire presentation and the result is a fiery four-song creamer. Haunted house guitars and distorted (read: vaguely tortured) vocals and a rhythm section bashing shit out like they have something to prove (a serious plus, especially when dealing with non-hardcore). This is the joy of a demo reviewer: unexpected gold outside one's normal scope of interest. (WN) (4-song cassette, lyrics inlcuded, 230 Pennsylvania Street, Buffalo, NY 14201, 716-449-7396)

ESKIZO – Oh yeah…I like when punks take away all of the pretense and just bash the shit out. Primitive, excellent punk rooted in raw D-Beat à la MG-15, these kids from Cochran, Georgia (I needed a map) might not bring anything new to the table, but it's all about presentation. Remember how you felt when you first heard DHK? FIRMEZA 10? Yeah, it's one of *those* vibes. Looking forward to more from ESKIZO. (WN) (7-song cassette, lyrics not included, dotd_00@yahoo.com, 117 S. 3rd Street, Cochran, GA 31014)

ESKROFULA / LOS JACKS – LOS JACKS from Toledo, OH brings it in with an uplifting rock-fueled punk arrangement. Traditional rock'n'roll with just enough grit and snot in the vocals to keep it from sounding safe. Guitars up front—usually a good thing. New York's ESKROFULA psych it out a bit more on the flip, but still lean more toward the rock end of the spectrum. Tons of reverb, sweet vocal harmonies, and some keys thicken their very vintage sound. "La Muerte en Tu Cara" is a serious hit. If you're a punk that likes LA BANDA TAPERA DEL RIO, this split may suit you. (MA) (6-song cassette, lyrics not included, facebook.com/eskrofula, facebook.com/losjackstoledo)

EVEN HAND – *Sighted* – Brooding and full, with a heavy groove and dramatic, sung-spoken vocals. On the instrumental parts, the guitar is very up front with hypnotic riffs and a solid pillar of a rhythm section that together encourage a real zoned-out experience. If MUDHONEY got more stoned and got bigger amps they might come up with something like this. The lyrics are serious and poetic and seem likely to be about broken-heartedness or general existential malaise. (HB) (11-song cassette, lyrics included, evenhand.bandcamp.com, evenhand.aband@gmail.com)

EXOTICA – *Musique Exotique #01* – There is something to be said for the power of a simple punk riff being played with nothing but passion and conviction. Vocals are sung in Spanish and English and they put me in a mindset that is somewhere between LAS OTRAS and VULPESS! Each song is driven by a pounding pogo beat and I keep flipping this thing over and over. So fucking good! Members of TERCER MUNDO and LA MISMA, if that gives you any ideas. (GH) (5-song cassette, lyrics included, lavidaesunmus.com)

FALSE FIGURE – Oakland trio dishing out some murky goth / punk. If they are trying to harness the '80s then the feisty guitar leads are straight on point, and the drab monotone vocals are par for the course similar to many modern incarnations of this style have adopted. This is the new wave of new wave, kids. (WN) (4-song cassette, lyrics not included, falsefigure.bandcamp.com)

THE FUZZLERS – *Cyber* – This one is a little hard to pin down, but it's drawing influences from surf rock, spazzcore (think of a less tight SPAZZ, CHARLES BRONSON, etc.), spacey rock and a Monty Python sketch, but not as far out as you might hope it would be. It sorta feels like if JOHN ZORN had been huffing glue his entire life. (GH) (11-song cassette, lyrics not included, wfbr.storenvy.com)

GASMASK TERRÖR – *Chape De Plomb* – Cassette version of last year's D-beat masterpiece from Bordeaux's GASMASK TERRÖR. Soooo fast and they never ever let up. There's like one midpaced D-Beat on one song, and the rest is just fukkn fire. The rock'n'roll seeps through though, making this a supercharged regurgitation of the modern hook-laden Swede-crust stuffs….emphasis on supercharged. So fukkn good, and hopefully the new format gets this shit into every corner of Asia. Also, "Le Temps Des Charniers" is the best song you will hear all month, even though it came out last year. (WN) (11-song cassette, lyrics included, cactusdistro.weebly.com)

GOD FEARING FÜCK – *Ground Zero: Live At Walter's* – Ridiculously amazing sounding live recording from these Houston metal-punks. A nonstop bombardment of headbanging thrash with Cronos caliber garbles. A furious pace throughout, and the leads are relentless…clench your fist and bang your head; this one is pure cream. (WN) (10-song cassette, lyrics not included, godfearingfux@gmail.com, godfearingfuck.bandcamp.com, 1619 Sabine Street Apt B, Houston, TX 77007)

GUTS – Man, you really gonna start your tape with those drums? I mean, this is the first thing I'm gonna hear…and maybe I'm naïve here, but you want me to keep listening, right? Are those drums fukkd up on purpose or does someone seriously not know what they are doing? Philly mutants GUTS dishing out swinging '80s L.A.-styled punk with tasty licks and unapologetically in your face female vox dripping with attitude. Seriously though, the drums at the beginning are really weird. Weird ain't bad necessarily, but it put me on edge…which I guess is good. (WN) (7-song cassette, lyrics included, gutsphilly.bandcamp.com, slugsaltrex.com)

HEAT – Nasty San Diego hardcore with perfect early powerviolence vocals. Songs are erratic and tight as fukk, short blasts of start / stop hardcore that delivers *all* of the goods when they decide to settle into a riff. Fans of ugly raw punk will rejoice, and fans of derivative hardcore will have no choice but to submit. Choice cut: "Shades of Blue." HEAT is a killer. (WN) (6-song cassette, lyrics included, heatslowdeath.bandcamp.com)

HORRIBLE – High energy proto-punk from Chicago. The band writes they've been compared to proto-punk greats including MISSION OF BURMA, DEVO, DEAD KENNEDYS, and RICHARD HELL. Of those comparisons, I think RICHARD HELL is the most realistic. It does have a retro sound, with rock'n'roll influence, panicked yelping, and straightforward riffs. Not something modern punks would describe as "freaky" but might be up your alley if you like retro swagger. (HB) (6-song CD-R, lyrics not included, horribletheband.bandcamp.com)

HORSE GIRLS – *M.O.H.D.* – Precise, melodic post-punk with very up-front vocals. The riffs are clever, and the guitar tone itself is catchy. The singing is affected—enthusiastic but without ever really letting go—and is most successful when it lands close to either end of the spectrum that stretches between total apathy and absolutely losing one's shit. Overall a really cool sound, like one that wears dark sunglasses. (HB) (6-song cassette, lyrics not included, horsegirlsworld@gmail.com, horsegirlsworld.bandcamp.com)

HOT MAYONNAISE – *Heavy Moments* – Hard drinkin' butt rock offered up without a shred of irony. But we see through you, HOT MAYONNAISE. You know how? Because your band is called HOT MAYONNAISE. Yeah...we are onto you, HOT MAYONNAISE. Even when you sing *"get high, get loose"* in "Brand New Car," HOT MAYONNAISE, we know what's up. You think this is funny. And maybe you're right. If you like to party, if you

like to rock *and* roll, then I would like for you to meet my friends...they are called HOT MAYONNAISE. For the three people who read this mag that will get the reference, this tape made me bust out my NIPPLE 5 records, and I thank HOT MAYONNAISE for that, because it had been too long. (WN) (8-song cassette, lyrics not included, hotmayonnaise.bandcamp.com)

IRON LIZARDS – Sweaty bar rock. They tag influences as STOOGES, HELLACOPTERS, ZEKE, and so on, so I think you know what to expect here. And what do you get? Pretty much what you expect. The leads have a little more butt rock than the rest of the band implies, but who doesn't mind a dash of the DARKNESS? I mean…you're so close already, so why not just submit? (WN) (6-song cassette, lyrics not included, ironlizardsband@gmail.com, Rue Emile DuBois, 75014 Paris, FRANCE)

ISS – *STUDS* – Oddball lo-fi punk that reminds me of X-RAY SPEX (because they sample their sax), millennial electroclash, KRAFTWERK, the HIVES, BECK, and an industrial PENNYWISE. All that weird shit with too much to say. But it's catchier and more danceable than that. It's good, but it also sounds like it's made by some shady as fuck creep hitting on your partner all the time. So it's also kind of annoying and needs to be put in the garbage. They sent the tape with some round studs. Clever. As someone once said when they saw the packaging, "Ew, gross. Only pyramids." (JR) (6-song cassette, lyrics not included, sorrystaterecords.com)

KILL SHELTER – Pissed off, urgent '80s hardcore channeling the same kind of fury and desperation as bands like REAGAN YOUTH and 7 SECONDS. Really, what more could you want than super fast songs with screamin', noodly guitar solos and a hoarse-as-fuck singer shouting lyrics about hating cops and xenophobia? Five songs each clocking in at barely over one minute. Definitely check this out. (HB) (5-song cassette, lyrics included, killshelter7.bandcamp.com)

KETTENHUND – Stiff, gruff Austrian punk. The intro is so brittle that even when "Kalt" settled in to a relatively laid back Oi! pace I still found myself clenched. Bonus points for ever so slightly out of tune guitar leads throughout. The dark '80s Deutschpunk vibe outshines the street-punk here for an experience that is ultimately positive. Even the "I Wanna Be Your Dog" cover works, which is a thing that I simply cannot explain. (WN) (6-song cassette, lyrics included, kettenhund.bandcamp.com, Burggasse 102/9, 1070 Vienna AUSTRIA)

KP & ME – *Sex Cells* – Stompy garage rock from Bloomington, Indiana. Uniquely effected-guitar sounds blended with some keyboards. Side B sounds muddier than side A, like a different mix, and it suits them better I think. Has kind of a southern swamp-dirge quality to it. Not what I typically turn to, but an enjoyable listen nonetheless. (MA) (10-song cassette, lyrics not included, crushgroovebloomington@gmail.com)

LEFT CROSS – *Servants of Death* – Deadly, exactly-what-you'd-hope-for death metal with chainsaw guitars and bone crunching bass ripping over blastbeats, all under guttural death growls. The theme of this album itself focusses on fighting and dying in battle, and they really do put you through it. It has a feeling of overwhelming fear and adrenaline from the siege, looking towards the deadly forces marching towards your foxhole. By the end of it you'll feel a little battle weary. Like I said, exactly what you'd hope for. (MD) (4-song cassette, lyrics included, leftcross666.bandcamp.com)

LOST SYSTEM – *No Meaning No Culture* – Darkwave electronic dance music influenced by JOY DIVISION. The synths are up in the mix, which sometimes gives the sound a silly sci-fi feeling that synths can sometimes do. The real hits on here are the slow tracks, where the band gives themselves enough time and space to explore pretty synth harmonies, and the vocals are slower and creepier. The track "Exit Strategy" features a great minimalist synth riff that sounds like a broken electronic doorbell. Recommended for you if you like to dance slowly and alone in the dark. (HB) (7-song cassette, lyrics included, chromatinrecords.bandcamp.com/track/lost-system)

MOB 47 – *Sjuk Värld* – Black Konflik is at it again with high-quality boots of solid, very expensive demos and EPs from the '80s and '90s. What can I say? this is a tremendous MOB 47 attack that you just don't want to pay $150 for on tape. It probably sounds better than the original anyway. Check out this label's offerings and give MOB 47 and a few others to someone special with a sweet card this Valentine's Day. (JR) (12-song cassette, lyrics not included, blacxkonflik.blogspot.com)

THE MOMOTAROS – *Semi-Canon* – Outer-space influenced rock'n'roll with reverb on the vocals and sprinklings of synth. The best tracks are the poppy ones influenced by '60s garage rock, while the more serious songs sound like they're going against their own grain. The poppy tracks really let go and get weird in that punk'n'roll sort of way. Very cool art too! (HB) (10-song cassette, lyrics not included, momotarosj.bandcamp.com)

MOONDREAMZZZ – *Leap Years* – The second track opens with some totally excellent, satirical, echoey dialogue featuring a group of dudes discussing girls and Instagram in authentic LA accents. Then, some poppy but tripped-out songs that are dark and deeply comforting in the same way as some of the more straightforward FLAMING LIPS tracks. Like the sound of hitting rock bottom in a giant tank full of thick, pink liquid, whimsical stuffed animals, and glitter. *"Sometimes you gotta shit where you eat"* is a sentiment I think most of us can get down with. Also has the feeling of a movie soundtrack. How do you do this, LA?? (HB) (5-song cassette, lyrics not included, moondreamzzz.bandcamp.com)

MOOSEKNUCKLE SANDWICH – Pen15 Club poop jokes. Dick jokes. Bass drum duo. Aggressively amateurish. This Arizona outfit make KRUNCHIES seem intellectually advanced. (to be clear: I love KRUNCHIES.) Short songs. Simple songs. Fast songs. FAT DAY meets KARP meets high school talent show. Yeah…I kinda love it. (WN) (10-song cassette, lyrics included, relatedrecords.com, Related Records, 2134 E. Earll Dr., Phoenix, AZ 85016)

MR. AND THE MRS. – *Deo Volente* – Hard driving guitar / drum duo. Nice dark edge to their tracks, though the foundation is sweaty, jerky garage punk. This couple has a thing that I can't put my finger on that goes well beyond the simple attraction of their high energy genre bending sounds, and the indescribable things are often the best things, right? And "Oh, Darling…" is definitely one of the best things. Equally appealing to dark punk revivalists and primitive garage purists and, apparently, aging hardcore turds like me. (WN) (15-song cassette, lyrics not included, mrandthemrs.bandcamp.com, 100 Lincoln, Paola, KS 66071)

NEUTRALS – If you're like me and you were a big fan of Bay Area bands GIANT HAYSTACKS and AIRFIX KITS, go ahead and send your hard earned cash to NEUTRALS for this tape. For the uninitiated, NEUTRALS fall into a jangly, stark GANG OF FOUR territory with some mod influences. Allan's vocal delivery has a bit of an "I'm so over it" deadpan delivery that always draws me in. The lyrics are incisive and brief, but memorable. Aces all around. Highly recommended. (GH) (4-song cassette, lyrics not included, neutrals.bandcamp.com)

NO MORE ART – Totally sick dark, melodic punk from Hamburg, Germany. I was not at all surprised to discover this band did a split with

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St. Louis's own DOOMTOWN. The bands have a lot in common sound-wise. NO MORE ART fits in with whatever that melodic-but-not-pop-punk genre is that's home to bands like MASSHYSTERI, NO HOPE FOR THE KIDS, and the OBSERVERS. The vocalist has a powerful, polished, Belinda Carlisle quality and the songs skate the thin line between jangly / poppy and brooding / sophisticated. Warning: may induce dancing. (HB) (16-song cassette, lyrics included, nomoreart.bandcamp.com, pissedoffrecs@gmail.com, overflodpunk666@gmail.com)

NOT REALLY – *Buy the Lie* – Lo-fi rock in the vein of '90s alternative radio, tepid NIRVANA, LEMONHEADS, and the GOO GOO DOLLS. They are good at what they do, but I just keep asking myself, "why?" (MA) (13-song cassette, lyrics included, sleepinggoats.bandcamp.com)

P.C.P MANOR – Meandering tunes that swerve in and out of style and proficiency with ease. Sometimes it's mid-paced drunk garage punk, sometimes vaguely twee pop, sometimes it's like sloppy 45 GRAVE demos, and then they drop a swinging mod tune with reverbed guitars and I'm all like *"what is happening?!"* Everything is raw and ever so slightly *off* in a manner that is almost always appealing. Eventually the vocals dominate, brooding and confident but not self-indulgent or overbearing…it's not often that I listen start to finish without really being able to put a finger on *something*, so I give these French punks a thumbs up. (WN) (11-song cassette, lyrics not included, pcpmanor.bandcamp.com, 16 rue Brequet, 75011 Paris, FRANCE)

PENETRODE – *Loss Adjustment* – How do you describe the sound of creepy crawly modern US hardcore with gratuitous mid-tempo mosh but an unmistakable ear to the '80s…and reverb? Because you *should* know what I mean when I say this shit, and that's what these Philly phuckkrs are doing, and they are doing it really well. I just don't know how to describe it to you. Wait—I just did. And I like it, even though I wished they would play faster until they played faster during that one bit in "Out to Lunch" and they kinda slopped it up and I wished they would go back to the mid-tempo thing, which they did, and it ruled. (WN) (7-song cassette, lyrics not included, penetrode.bandcamp.com, slugsaltrex.com)

PERFECT PEOPLE – You know how when you're trying to describe your new favorite band to someone and it's some sort of melodic punk with super soulful vocals that just fucking rules because it has that certain unexplainable something that makes a band so fucking good and you can't quite convey that feeling? That is PERFECT PEOPLE. Like, I could say that their vocalist sounds a little like Ivy (ALLERGIC TO BULLSHIT, BLACK RAINBOW) and I could say that the songs are just goddamn earworms played with 100% conviction, but it will never do it justice. This tape is perfect. This band is perfect. Just order it now. (GH) (7-song cassette, lyrics not included, PO Box 22302. Oakland, CA 94623, staypunktapes.bigcartel.com)

POISON RITES – Heavy and driving rock'n'roll from Denver, like the way NEW BOMB TURKS did it. Sixteenth-note hi-hats and strumming on the guitar create a forceful pulse. The slightly more dissonant "Darkest Darkness" sticks out for me, as it breaks out of the mold a bit. Not a lot of diversity, but it's all about the power here. (MA) (10-song cassette, lyrics not included, splatteredrecs@gmail.com, PO Box 2379, Denver, CO 80201)

POLIS ÄCKEL – *World Wide Death Culture* – Blown out Italian raw D-Beat assault. Howling vocals, distortion making the whole mix pulse in time with the riffs…you know the drill. And it's a good drill. (WN) (10-song cassette, lyrics included, giordifast86@gmail.com, leo_bel@hotmail.it)

PRÊCHEUR LOUP / SKEPTICS – *"Wolf Meeting" split* – Drugged out lo-fi garage psych from SKEPTICS. Even more drugged out and decidedly less cohesive garage tunes from PRÊCHEUR LOOP. Their side varies from track to track enough to keep even a stodgy old fukk (*cough cough*) interested. Both sides win, but I'm gonna keep coming back to those SKEPTICS tracks for a long while. Solid and sold. (WN) (8-song cassette, lyrics not included, franticcity.free.fr)

PRISON – Desperate, unpretentious, compelling, muddy, murky punk from Schenectady, NY (not to be confused with the other current band PRISON). The vocals have that distant, reverb-filled sound that punk bands are doing a lot, but PRISON makes it sound more like a product of who they are rather than a boring affectation. Raw, distant guitar leads and cool hooks set them out from the pack and this demo rules. (GH) (5-song cassette, lyrics not included, newyorkprison@mail.com)

THE PUKES – *The Revenge of…* – Poppy garage stuff from Milwaukee. Pretty bubble-gummy, but with sort of a raw, blown-out production, and some heavy surf vibes. Though the playing is solid, I think the most notable quality here is the vocalist's incredible vocal control. Dude's a real crooner. Even busts out some falsetto. (MA) (10-song CD-R, lyrics not included, thepukessuck.bandcamp.com)

LOS PUNK ROCKERS – *Butt Sweat and Tears* – My first thought was that this was the worst FEAR sounding shit-punk band on the planet. Then I realized these were SEX PISTOLS covers. I mean, I suppose that SEX PISTOLS were out of tune most of the time also, but fukk my ass did they really sound this bad? Is that possible? If Malcolm himself stumbled upon these local losers would he put his balls on the line like he did in 1976? I don't fukkn think so. Damaged. Fukkd. Worthless. But isn't that the point? And isn't that why LOS PUNK ROCKERS are the thing you are missing? I'm just saying…that after my initial disdain, my subsequent boredom and/or bewilderment, the irritation that followed, when "Pretty Vacant" settled into its tuneless and tempo-challenged "groove"…well, I was sold. This is pure cream captured on magnetic tape. How that happens in 2016 I cannot explain, and unless you are up to the challenge…you may never know. (WN) (5-song cassette, lyrics not included, grace@maximumrocknroll.com)

RABIES SHOT – I want to call this digital hardcore or industrial punk, but it's all very lo-fi and alive. It's like a machine that has live skin and organs, or like a computer having an emotional breakdown. This is made by heavy synth, live drums, electric guitar, and a lot of post-punk breakdowns and atmospheres, but more raw than computed. The vocals are so drenched in effects that they don't sound human, as if he's more sound-effect than human, and the effect itself is struggling to keep up with the end-of-his-rope shouting. They're producing this machine that's destined to crash and they're trying to get as much destruction out of it as they can. (MD) (5-song cassette, lyrics not included, srarecords.bandcamp.com)

RHDP – *Red Hörse* – Filipino punk straight outta Virginia Beach! This is super-professional stuff, verging on a straight-up rock feel and definitely influenced as much by '70s stoner rock bands like CAPTAIN BEYOND as '70s punk bands like the DEAD BOYS, capturing the gritty streetwise vibe of both styles. The raging solos and four-on-the-floor riffing will grab the attention of the heshers, while the punk crowd can embrace the earnest Tagalog vocals and straightforward song structures. A killer bright and clear studio recording completes the package. I'm going to go out on a limb here and say that if you dig INEPSY or SNÄGGLETOOTH you'd probably dig this stuff. It's fucking killer drinkin' music, for sure. (AU) (8-song cassette, lyrics not included, rhdp.bandcamp.com)

RIXE – You know that French Oi! band that put out those two records that everyone shit

their pants over? This is that band and this is a tape of both of those records. Nothing more. No funny business. Soon to be classic. Still feels dodgy. Oi! (GH) (8-song tape, lyrics included, lavidaesunmus.com)

SCIENCE PROJECT – *Two Tapes On One* – Spastic, fuzzy, low-fi electronic music that starts and stops, and is vaguely melodic between unexpected tempo changes and synth interludes. The vocals are inhumanly monotone. It kind of sounds like teenage space aliens found a Casio SK-1 and a four-track, and are trying to make convincing Earth music and getting it almost right. (HB) (?-song cassette, lyrics not included, cody_cross@hotmail.com)

SHAKING HEADS – Hot shit. Rehearsal room punk demo with soul and fire just dripping out of the shell. Vocals run the show here; a sweet and powerful crooner who even takes *"whoa-ohhs"* and makes them sound like they matter. It's jangly garage punk for now, but I have a feeling these Swedes might step into a "real" studio for future efforts…and I have a feeling it will suit them quite well when they do. Clean guitars get bashed to oblivion (especially on "Old Corner Queen") and the ramshackle delivery of brilliantly crafted punk songs is refreshing on most every level. This falls well outside my typical interests, and I'm way into it. Recommended. (WN) (6-song cassette, lyrics not included, shakingheads.bandcamp.com, Väderlehstorget 2, 418 3 2 Göteborg SWEDEN)

SOCIALITE – *Inner Circle* – This tape includes some aggressive mid-tempo bangers and one long, slow, deranged grungy track rife with atonal feedback and backup shrieking. Hoarse, shouted vocals, and zany melodic interludes along with some well-calculated risks (including an improvised sax solo) achieve something that actually sounds original. You could probably get in an argument over whether or not it's hardcore. There is also some of that totally unchained, ecstatic energy of early '00s garage rock without the swagger or predictability. (HB) (6-cassette tape, lyrics not included, stupidsocialite@gmail.com, stupidsocialite.bandcamp.com)

SPOILED – High energy garage punk with indie-rock sensibilities. At times I was thinking that they sounded like they were posing and letting themselves slip into cock-rock confidences, but their sensible songwriting keeps them grounded. They have the hyper energy and precision of SUPERCHUNK with the raw but introspective punch of DEAD MOON, and they manage to keep each song under two minutes. I wasn't expecting this, and it's that kind of music where I was so swept up in the energy that I was surprised at how quickly it raced by. Be prepared to listen to this a few times. (MD) (9-song cassette, lyrics not included, spoiled.bandcamp.com)

SUNWYRM – *First Cycle* – Imagine taking BLACK SABBATH's "Planet Caravan" and using that as a platform to start a punk band. That is the ground floor of SUNWYRM, in my imagination. Add some '90s grunge influence, a lot of weed, some jamming, a flanger, a lot of reverb, and call it a day. (GH) (10-song cassette, lyrics not included, wfbr.storenvy.com)

SWALLOWING – *Songs For The Saved* – I shouldn't have listened to this tape. I was really depressed in my room so I figured I'd do some reviews for the magazine to keep busy, and I grabbed SWALLOWING. It is easily some of the darkest and bleakest music that I've ever heard, and they slowly and rhythmically beat their dispirited noise doom into my already difficult night. Two songs that clock in at just over thirty minutes with the same darkness as the early sludge days of SWANS, and they really take their time dragging me through the muck. When they finally boil over into a grind hemorrhage it's like a mercy kill so I don't have to struggle through the anticipation anymore, and yet they still let it linger enough to twist the knife. This is a brutal tape, and I suggest being fully ready for it. You've been warned. (MD) (6-song cassette, lyrics not included, swallowing.bandcamp.com)

TRASHMANTRA – Blissed out drum machine/synth sounds with reverbed chant / howls that will either sell the thing for you or make you want to throw it out the window. Hard to tell if this is SUICIDE worship gone horribly wrong, a pisstake, or if TRASHMANTRA are Grade A Freeks, but this reviewer is hooked. Get weird. (WN) (4-song cassette, lyrics not included, franticcity.free.fr)

UNWELCOME GUESTS – *Anything You Want* – Aside from some resemblance to *later* REPLACEMENTS or HÜSKER DÜ, this is more indie / alt rock than punk. Some solid writing and performance, but overall I'm needing to go roll around in the dirt and listen to the GERMS after this one. (MA) (10-song cassette, lyrics included, unwelcomeguests.bandcamp.com)

VALIDATION – Plodding mid-tempo HC with a distinctive warble in the vocals reminiscent of Adrienne of SPITBOY…in fact the forceful and slightly awkward pace on the entire first track reminds me of SPITBOY. Things get even better when VALIDATION weird it up on subsequent tracks. Even hesitant fans of the resurgence of '90s DIY and '90s guitar driven heavy / alt will want to dig into this. 1993 me is freaking out, 2016 me is calmly complimentary. (WN) (5-song cassette, lyrics not included, totalvalidation.bandcamp.com, 1823 S. Lane St., Seattle, WA 98144)

VASTUSTA – *Kohti Lohdutonta Huomista* – Holy shit…fukkn full insanity classic Finnish hardcore with just a touch of Japan creeping in. So fast that it barely stays on the rails, teetering constantly on the edge of collapse, but VASTUSTA don't just simply hold it together, they offer their hardcore with a power and intensity rarely seen or heard. Highest possible recommendation. (WN) (5-song cassette, lyrics included, bsrecords@gmx.com, Martomaantie 16a, 20300, Turku FINLAND)

VILENTLY ILL – *2016* – Andrew Lersten is a fucking national treasure; anybody who thinks differently can fuck right off. He's been churning out his unique brand of one-man band hardcore since the early '90s to little fanfare or reward, simply because he's fucking pissed and has this amazing music inside of him. As always, this is stripped-down guitar and drum machine hardcore with a strong '80s USHC influence that ranges from BLACK FLAG to HÜSKER DÜ to SIEGE, with melodies and even cleanly sung vocals breaking up the intense hardcore attacks. This is, of course, a raw as fuck recording, as befitting the material and the circumstances of its creation. From the raging hardcore of "Armed Conflict" and (especially!) "Fix The System" to the BAD RELIGION-ish pop of "Kill the Scenesters" and the LE TIGRE-mocking dance pop of "Bar Band," this is all fucking gold. Limited to 40 numbered copies, and fuck all of you that there aren't 2,000 of these hitting the streets because this is fucking awesome. (AU) (14-song cassette, lyrics not included, lerstena@gmail.com)

THE WAR BETWEEN – *Goth Beach* – Electro-synth pop with some rock instruments and punk elements, like distorted electric guitar and live drums. In the tradition of serious, gothy, synth-pop, most of the songs center around uplifting major chord progressions and dancey tempos. Reminds me of the A-side tracks from bands like NEW ORDER or HUMAN LEAGUE, but much rougher around the edges. (HB) (10-song cassette, lyrics not included, rosequarterrecords.bandcamp.com)

WORN LEATHER – *Tape Three* – This is a slam, but who knew Connecticut could produce something awesome? Jangly indie-pop with those same kinds of warm tones that made early SEBADOH and BUILT TO SPILL so engaging. Clean guitars backed by

DEMOS

driving, steady drums and vocal hooks for days. Perfect lazy Sunday jams. (GH) (7-song cassette, lyrics not included, reflectivetapes.bandcamp.com)

V/A – *Frequency of the Truewave II* – This is a great collection of bands from Austin, London, the Bay Area, Madrid, Vancouver, PDX, DC, Chicago and Köln. Half of them are from the Bay and all the songs really complement each other as the play travels back and forth internationally. Melancholy melodious punk, a raw garage sound, peace punk, and more dreamy post-punk all represented here. Standout tracks for me were CROOKED BANGS, SHOPPING, MOZART, NO BABIES, STEEL CHAINS, RAGANA, STRANGE FACES, and NAIVE. Certainly worth checking out. (JR) (18-song cassette, lyrics not included, nervousintent.bigcartel.com)

V/A – *PDX-ABC Compilation Volumes 1 & 2* – Volume 1 kicks off with one of the best ARCTIC FLOWERS tracks I've heard. Mid-paced razor-edged rhythms, gothic as ever, reminding me of BLUE CROSS. Surprisingly the tape goes immediately into a beautiful acoustic swampscape from DISEMBALLERINA to be torn apart by power-crusters SNAKES. UNSEA weigh it down even further with the delicate sound of sludge, followed by jangly death rock from VICIOUS PLEASURE. Side punk is grounded out by WRETCHED OF THE EARTH. I admire the sorting of psychedelic conscious hip-hop and trance on side B. I don't think it's a separatist move at all; one side has a certain style the other has its own. MIC CRENSHAW, RAS MIX, DU OG MEG, WAMBA. Digging this. Volume Two starts out that much more D-beat blasting and chaotic noizecore. Excellent stuff from RECESSIONS, and SPETSNAZ. DISPOSSESSED clobber it, SATANARCHIST, VASTATION…this is the ripping death metal and more hardcore side of the two comps. Side Twp has some dark wave death rock from DEAD CULT, and the gloomy STRANGEWEATHER. The morbid beat picks back up with NUK-LE-AR, UK crust-style DODLAGE, and we D-blast out with SIEGEFIRE. All proceeds support the Portland Anarchist Black Cross. An impressively curated two-tape collection, each sold separately—get both. (JR) (11-song and 10-song cassettes, lyrics not included, pdxabc.org)

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(AP) Ari Perezdiez
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(DZ) Ryan Modee
(EC) E. Conner
(EW) Eli Wald
(JB) Julia Booz
(KS) Kenn Suto
(MM) Marissa Magic
(MC) Mikey Minicomix

THE AMERICAN DREAM #3
$3 / 16 pgs
From the creator of Albuquerque's *Not Like You*, *The American Dream #3* felt a bit like having a mash-up of a Bad Religion song and a Earth Crisis song yelled at me over sixteen pages. It's basically one long rant about how fucked up the U.S. is, spliced with pictures that you could find in some fanmade YouTube video of a Rage Against the Machine song. I don't mean to be cruel, because I share the frustrations put forth in this work but beyond the cathartic element for the writer of this zine, it doesn't do much of anything else for anyone. I can sum up the whole zine for you right here: I'm pissed! It's good to write down your feelings and it's good to work to change the things you don't like in the world, so I hope the writer of this zine went on out and did the latter and after doing the former. (KS)
102 Richmond Drive SE, Albuquerque NM 87106 / notlikeyouzine@gmail.com

AS YOU WERE, VOLUME FIVE: A PUNK COMIX ANTHOLOGY
$15 / 176 pgs
This is the fifth anthology of punk comix that Silver Sprocket has released, and probably the best yet. The theme: jobs. Look, just buy it. Differences in comic aesthetics aside, what Avi and Mitch Clem have done is give a lot of artists across America (and beyond) a platform for their work. They've brought them to audiences they wouldn't have reached otherwise, and took a chance on publishing a bunch of cartoonists regardless of how well-known they are. Almost no one is down to publish lesser-known cartoonists, let alone distribute their work. Even though most subcultures are supposedly all about the art, no one really wants to support the arts. The same people who say they are too broke to buy art / comix / music drink fancy beers, and do expensive drugs, and more bullshit, etc. It's a question of priority and hypocrisy. So buy this fucking anthology already (and Mission Mini-Comix's too while you're at it!). Or keep swearing you're down, but won't support any artists in a real way. As far as the content: I would say that this is the most balanced anthology of the series in terms of including different aesthetics. Silver Sprocket generally has a lot of cartoonists that fall on the more alternative side, style-wise, that somewhat flat, simple, style, like Ben Snakepit and Mitch Clem. I like detailed, bombed-out crazy comix with pathos, catharsis, and some laughs here and there. This anthology is sort of a departure for Silver Sprocket because they've included some grimier artists this go 'round: Janelle Hessig, Max Clotfelter, Shannon Knox, and someone (Elia), writing about their experiences being an escort. Ben Passmore's story is pretty good in this, and I'm unfamiliar with his work. Most of the artists talked about their personal experiences at jobs, which are the best stories in this book. Sam Grinberg's comic about working at CVS made me laugh (there's a part where his co-worker is vacuuming up metal shards and rubber intentionally in order to break the vacuum so they won't have to vacuum for a while). From a business perspective, distribution is no longer considered profitable (according to Last Gasp, which has been doing distro since before I was born; I guess they crunched the numbers and made a choice to stop distribution recently). Therefore, Avi and Mitch are basically taking on an unprofitable business venture in order to promote the work of a growing group of cartoonists they're publishing. There are some other small groups in America that still publish and distribute, but all the rest are big publishers that are somewhat corporate. Generally speaking, they don't even want to take a chance on someone's work, even if it is good. Mainstream comics have absorbed indie and alternative comics, like in music, so now the whole industry is stagnating, and to some extent, withering. As always, the best stuff is being made for the love without profit being the primary motivation. That being said, living costs money, and artists almost always get underpaid (if at all) in this country. So take a chance and support their thing if you like comix. (MC)
1057 Valencia Street, San Francisco, CA, 94110 / silversprocket.net / avi@silversprocket.net

BLACKPOOL ROX 2 #11
£2 / 18 pgs
Epitaph Professional-looking zine that primarily interviews bands associated with the Rebellion festival that takes place in the coastal town of Blackpool in northern England. Ironically, the feature I liked the best was the brief chat with non-Rebellion affiliated Simon Wells, who currently plays in Southport with an ex-Leatherface member. A lot of the questions and answers are press-like and surface level, which was especially disappointing in the case of Cock Sparrer. There's also a tedious recap of the author's drunken trip to France to attend various UEFA soccer games, and a reviews section, in which a Dwarves record and a Fat Wreck Chords sampler are both given positive reviews. In general, the writing is wordy but enthusiastic. (DG)
andy@jsntgm.com / 16 Windmill Cl, Staining, Blackpool FY3 0EB, UNITED KINGDOM

CASTING COUCH #5
$7 / 40 pgs
A true gem of a fanzine and an excellent example of what a music zine could and should be. The conversational interviews with Trampoline Team, Wet Ones, Rik and the Pigs, and Counter Intuits are funny, informative, and anecdotal in a good way. While definitely extended, they hold my attention the whole way through. *MRR*'s Mitch Cardwell

ZINES

contributes a write-up of the not-quite-codified "Flat Tire Punk" subgenre of '90s Japanese garage records, (Teengenerate is offered up as one of the most well-known examples of the genre). Good thing I have access to the *MRR* collection to do some research! The extended record review section does a great job of balancing sonic descriptions with overall feelings of given records, often putting them into a greater context, and personally waxing in a way that's still very relevant. All of this is wrapped up in a standard but well-done punk cut and-paste layout, and I'm impressed that they got a drop shadow effect on the cut-out blocks of text. Most importantly, all the writing in this zine is compelling in a way that has the potential to turn a given reader onto something they're not familiar with, or add to their appreciation of something they already know. (DG)
castingcouchzine.storenvy.com / castingcouchzine@gmail.com

CHASING THE NIGHT #3
$3 / 76 pgs
This is probably one of my favorite zines of the last few years. No pretension, no driving aesthetic, just good shit. A review zine at heart but with a breadth you wouldn't expect of such a girthy 1/4 sized guy. Topics range from funerals to the idea of the poetics of google translating Swedish song lyrics. This zine manages to capture so much with such urgency and candor. This issue is heavy. It deals with a lot of the death and sorrow we've been dealt this year, but it reminds us of the sweetness of the year too. You must cop. (EC)
PO Box 1113, Portland, OR 97207 / pobox1113portlandor97207@gmail.com

CLOCKTOWER NINE #11
$3 / 16 pgs
This zine feels like a sort of mixtape, a hodge-podge of odds and ends that one makes for a friend or for yourself to capture things you like but don't want to forget. Indeed, the inner cover of *Clocktower Nine #11* sums up the theme as "rejection, mistakes, and a second chance at life." That summation seems apt, but doesn't give credit to the work here. Sure, the pieces are all fine but most are very interesting. Like any good mixtape it starts off with something that pulls you in (in this case a great cartoon about the history of rival hot dog spots in Cleveland) and then keeps you engaged with such diverse topics as a selection from the "1,000,000 Things I've Learned From Postcards" and what I might call communiques from a long ago San Francisco Comic Book Company (found in a Hawkwind record). Admittedly, the piece about being from Cleveland and it being represented in a Cleveland t-shirt didn't feel that strong, but it did provide my favorite quote; in reference to overloading people with unwanted history of Cleveland, "I try to make them feel like they are waiting in line for the bathroom next to Cliff Clavin." To be clear, not Chris Clavin (as I first read it) but the guy from *Cheers*, though it kind of works both ways. But I digress. My favorite part of this zine is the fascinating bit of history of pinball. I had no idea it was tied up with gambling and created so much money for the mafia, much less public concern. On top of that you got a touching bit about a Jason Molina record someone would never part with and a good ending piece on stopping in a town and making connections via a song on the jukebox. All in all, I like this zine and like any mixtape I enjoyed I would say check it out. Let's make some room for rejects, mistakes, and second chances. (KS)
321 Broadway East, Seattle WA 98102

ETRENEGADE DIGEST #1
free with SASE / 1 pg
One sheet show and political event calendar, accompanied by an Oakland what's what with the city politics column called Twinge De Blanc's Hidden Agenda. The backside is a great look at the ethics and pitfalls of zines in museums and zine archiving online that talks with Goteblüd and Outpunk founder Matt Wobensmith as well as *Search & Destroy*'s V. Vale. This is just enough topical information to get you thinking so you can explore further, like if you only have an hour to have coffee with a friend. (JB)
PO Box 3272, Berkeley, CA 94703 / pobox3272berkeleyca94703@gmail.com

ENTRENEGADE DIGEST #2
free with SASE / 1 pg
A Real Cool one sheet with a calendar listing gigs and happenings in the San Francisco Bay Area. Someone named Twinge De Blanc wrote a column about the stakes at play in our most recent election regarding the anti-death penalty prop that was up for vote. How young and naive we were back then in November. Random but groovy reprints from zines and books on the flip. (EC)
PO Box 3272, Berkeley, CA 94703 / pobox3272berkeleyca94703@gmail.com

GET LOOSE #6
This is definitely more of a zine with a small amount of comix and art than a comic. The author made #5 of this zine in 1994, and this is the first issue to come out since then. It's odd for a zine too—it's one of those ones that has a wonky format, an irregular size that you unfold into a poster or two, which are the best parts of it. They look like good silk-screened prints on what is pretty solid paper, like card-stock thickness. There is a movie review that's sort of lazy. There's a cheap booze tour of Oakland for some reason, which is a whatever to me personally since I'm not much of a drinker, which also means I can't attest to how accurate their map is. They have an interview with Holly Hunt. Some of the letters in that interview are a little too thick, which may have to do with the printing style—if it wasn't silkscreening, then it was a very similar process. But I bet in some other copies the letters came out less fat in the interview. Sometimes it matters how hard you pull a screen and the viscosity of the ink you're using and some other crap. To be fair, it's not my specialty, and there's whole other types of printing I don't know about. But yeah, the big fold-out posters are pretty cool images and they did that thing where you spread different colors of ink on the same screen before you pull it, so that it gets that sunset-y stratified look with a color range on the image. There's something about punk cooking in the back, and some comics that are OK. The comics' print just didn't come out that solid on my copy. Writing-wise, it was kinda whatever, but I do like the images and posters. (MC)
Inchoate Art Gallery, 805 N.E. 4th Avenue, Fort Lauderdale, FL 33304

GRATITUDE #2
$5 / 34 pgs
This ultra-nerdy capital-H Hardcore zine focuses a good deal on past and present Boston / Lockin' Out or affiliated stuff that ranges from well-known to unknown except to insiders. A lot of excellent writing and interesting concepts, in addition to more standard zine fare, the standouts of which include a detailed timeline of the covers and audio mixes of *Break Down The Walls*, an exercise where people are given four unlabeled songs and write about them whether or not they get identified correctly, and a write-up of Lockin' Out projects that didn't get off the ground (would've loved to hear the Dumptruck EP!), all occasionally interspersed by "The Scene is Crumblin'" comics featuring a protagonist in a Lockin' Out baseball hat. I could do without the Bane coverage and good-ol'-boy scenester name dropping, and it's a huge bummer to see that the word "edgeman" is still in existence, but there's a lot to enjoy about this zine. (DG)
10 Cypress Park, Medford, MA 02176 / aj.mcguire00@gmail.com

LOSERDOM #25
$5 or trades / 54 pgs
Pretty cool, jam-packed read from Cork, Ireland. This issue marks their twentieth continual year of making the zine and features interviews with Una Bèstia Incontrolable from Barcelona, and the Alps from Ballina, as well as Irish underground filmmaker Graham Jones, who makes totally legit quality films on the cheap and releases them for free on YouTube. There are book and zine reviews, live show and record reviews of scattered punk, metal, and Irish folk, rants and columns on the right to an abortion, and a guide to how to dispose of plastic garbage without it ending up in the ocean. This is a rad read. (DZ)
loserdomzine@gmail.com / loserdomzine.com

NO FRIENDS #4
$6.50 / 128 pgs
I was asked to be a columnist for *No Friends* before the first issue. At the time I had too many other obligations, but I was also apprehensive about writing for a zine started in the wake of Ray getting fired from running this one. I think it has suffered from that long shadow. He has settled with the format mimicry but diverged with content and "editorial vision." The mag doesn't worry about focusing on punk music, and Ray makes a point of interviewing comedians—the brilliant W. Kamau Bell in #2, while in this issue it's Danielle of vaudevillian Puterbauch Sisters. I do appreciate the intentionality in the inclusion of columnists of color and women of color in particular, but overall the column section feels like Chat Roulette. Maybe you'll find someone inspiring out there, or maybe you'll wonder why you just read that entire thing. In his column, Ray apologizes to *MRR* coordinator Grace for not pushing back in the interview in #1 with Ausmuteants where they called her a bitch. If you are passing out apologies, I'll take one on behalf of *MRR* for promoting Sean Aaberg, noted swastika-merch peddler and McCarthyite, in that same issue. Sometimes your mind is so open to other opinions your brain falls out. Further in the war of ideas, John "I'm not a punk" Caution's column responds to the wave of recrimination re: his hollow and de-politicized S.C.A.B. stance from #3 by saying the majority of his critics resort to personal slander instead of healthy debate, if you're keeping track. However, there is a compelling and important conversation with Jakob VanLammeren of the Leather Archives and Museum, a collection of all things related to alternative sexuality. The interview highlights the work of Sidney Eugene Diller, one of the earliest American piercers (born in 1910) who documented his body modification work extensively. This discussion shows the importance of collecting records and materials on BDSM and kink as cultural preservation. Ray asks great questions and there's a lot of ground covered. Over the course of the zine's short life it has covered a wide swath of feminists and queers and people of color, and that's always a good thing. Wondering about the back cover: a middle finger with a happy face on the back of the hand, and a giant scrawling "Not Sorry!" Is it that they aren't sorry that they refused to edit the deep cut TLDR Tenement and Bad Taste interviews? You know you don't need to print the entire actual conversation, right? That's a necessary part of editing! Maybe they'll get it right in #5. (JB)
PO Box 12343, Chicago, IL 60612, nofriendszine.com

RAZORCAKE #95
$4 / 112 pgs
Razorcake #95 has all the stuff you'd expect from *Razorcake*, like the columns, the record and book reviews, some cartoons, and interviews. This issue has folks talking with bands Sunbather and Success, as well as a piece on Christian Punk by Kurt Morris, but my favorite parts of the whole thing were the interviews with Jean Smith of Mecca Normal and Stza and Brad of Leftöver Crack. The Jean Smith interview is great because it's her writing out her responses to the half good, half blah questions from the interviewer, so she gets to really include a lot. I saw Mecca Normal when I was a youngin in Olympia, WA and while I won't pretend to have totally understood the band at the time they left a huge impression on me. Smith is a smart and impressive person, too often cast as just "someone who inspired Kathleen Hanna" so I recommend checking out the interview if you're interested in learning more about her. I liked the interview with Stza because he tells a great story about getting ODB to sign his welfare card. Overall, this issue is frankly just okay. I've never liked how bright and slick the covers of Razorcake are and I'm not a fan of the layout at all, and I find myself distracted by that stuff when I read it. Those are small things I suppose, and it's cool they have been doing their thing for fifteen years so if you like *Razorcake* this issue probably won't disappoint. (KS)
P.O. Box 42129, Los Angeles, CA 90042 / razorcake.org

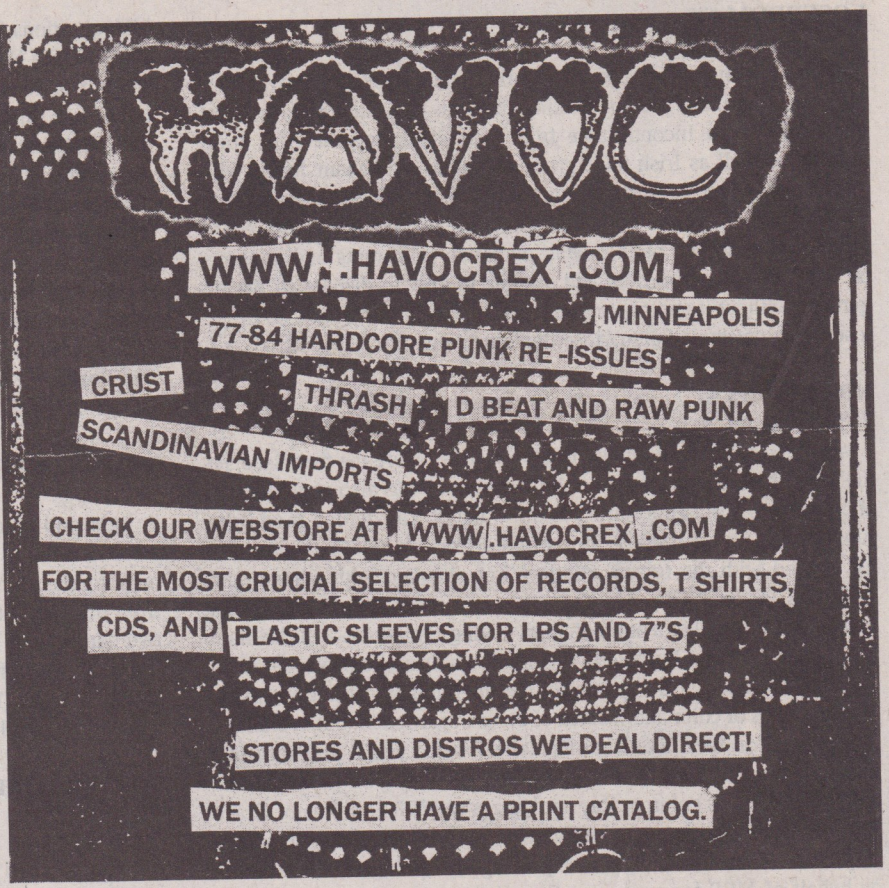
TOLEDO PONKEROS #2
$1 / 34 pgs
A light and enjoyable read that documents the jaunt of Los Jacks from Toledo to NYC's Latino Punk Fest, with all the fun and monotonous minutiae and good and bad sets that one would expect from this kind of trip. There's also an informative interview with the two denizens of local punk house the Nest, and a funny but not even trying to be informative interview with (non-Toledoans) Nandas. That's all I got. (DG)
lcodrnr@hotmail.com

TOLEDO PONKEROS #3
$3 / 40 pgs
Quick and easy read that pretty much just talks about the Toledo, Ohio punk scene. Interviews with Oi! boys the Old Breed, and rockers Eskorfula, and the person putting together a Toledo punk compilation. These were all well and good, but the real deal-sealer for me was the author's thoughts on being a Latino punk in Ohio, raising a nine-year-old child who fears Trump deportation, and realizing quite suddenly that not all punks are anarchists, radicals, or even god damn lefties. I could have read a whole book on his thoughts on that, but that's just me. Bonus, I popped in my Los Jacks tape and blared it while reading along. Keep 'em coming! (DZ)
lcodrnr@hotmail.com

TOTAL BLAST NO. 6: THRASHOHOLICS IN SUBURBIA
$5 in the US, £1 / 16 pgs
So this is a comic about the adventures of a band, the Thrashoholics, set somewhere in modern day England. Whoever the artist is, they definitely put some thought into it and the storytelling, and have been working on this all for a bit. I like it just because it opens a window to another world of punk and the thoughts and attitudes of punks (and people in general) in other parts of the world besides the U.S. The sense of humor is somewhat dry, but has its moments. If I had one thing to say to this cartoonist, it would be: "Pick up a copy of Scott McCloud's *Understanding Comics* mate, and read that shit cover to cover!" Understand that there are more tools at your disposal to make a comic expressive. Although none of the poses of the characters are super stiff, none of them are really shown in action shots—they're mostly sitting or standing around talking. Anatomically it's correct, and there is some movement, but nonetheless, there is a certain stiffness. Like, they either drew the poses off of photos or traced them. I'm not convinced that was the technique they used; their style may just lend itself to that look. But understand you can add motion lines and other effects to show movement. Though there is some slight variation on expressions, most of them are somewhat muted. I'm not saying that they need to make their characters over the top emotive or cartoony, but you can add a lot of visual information with expressions.

Then there's the text—or I should say lettering. If a character is saying something loudly, put some spikes on the speech bubble to emphasize the sound / yelling. You can make the letters in the caption bolder as well. It adds to the action of the moment to include noises, usually signified by larger letters with no bubble. I saw one use of that to imply crowd chatter, but it barely got that across. I did see one panel where someone is thinking in a cloud bubble, so at least that rudimentary aspect of comic speech bubbles is understood here: And they do use narrative captions well enough. This is a pretty good comic, but it could really shine if they brush up on their cartooning fundamentals. (MC)
10 Abbeyfield Close, Cale Green, Stockport, SK38EH UNITED KINGDOM / tblastzine@gmail.com

TRUST #180
66 pgs
It's going to be very hard to *not* call this a German *MRR*, so I just won't do it. That being said, what we have here is a very long running black and white punk zine with columns in the front, some band interviews in the middle, and music, zine and book reviews at the end. Interviews this issue are with MPLS hip-hop artists P.O.S. and Doomtree, the editors of *Underdog* fanzine, photos of Thai superpunks the Diehards, a complete shit ton of record reviews and scattered ads, the most memorable being a low blow from MRR, reminding the German readers that we have been doing it for four years longer. If your German vocabulary is larger than my 25 or so words, this is a must read. (DZ)
trust-zine.de



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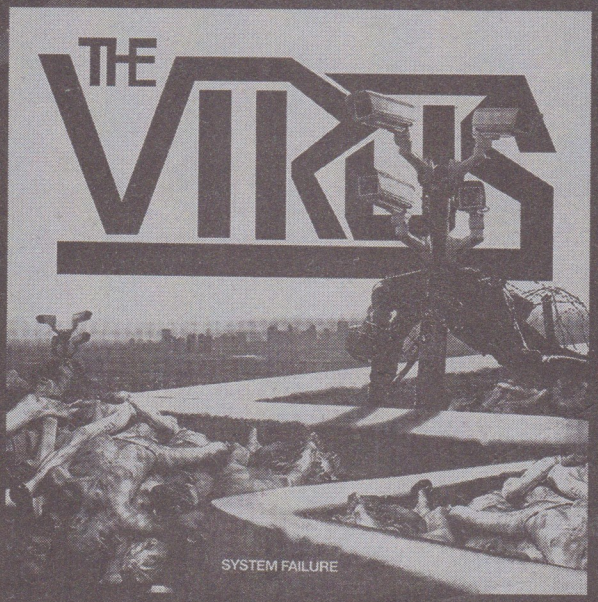

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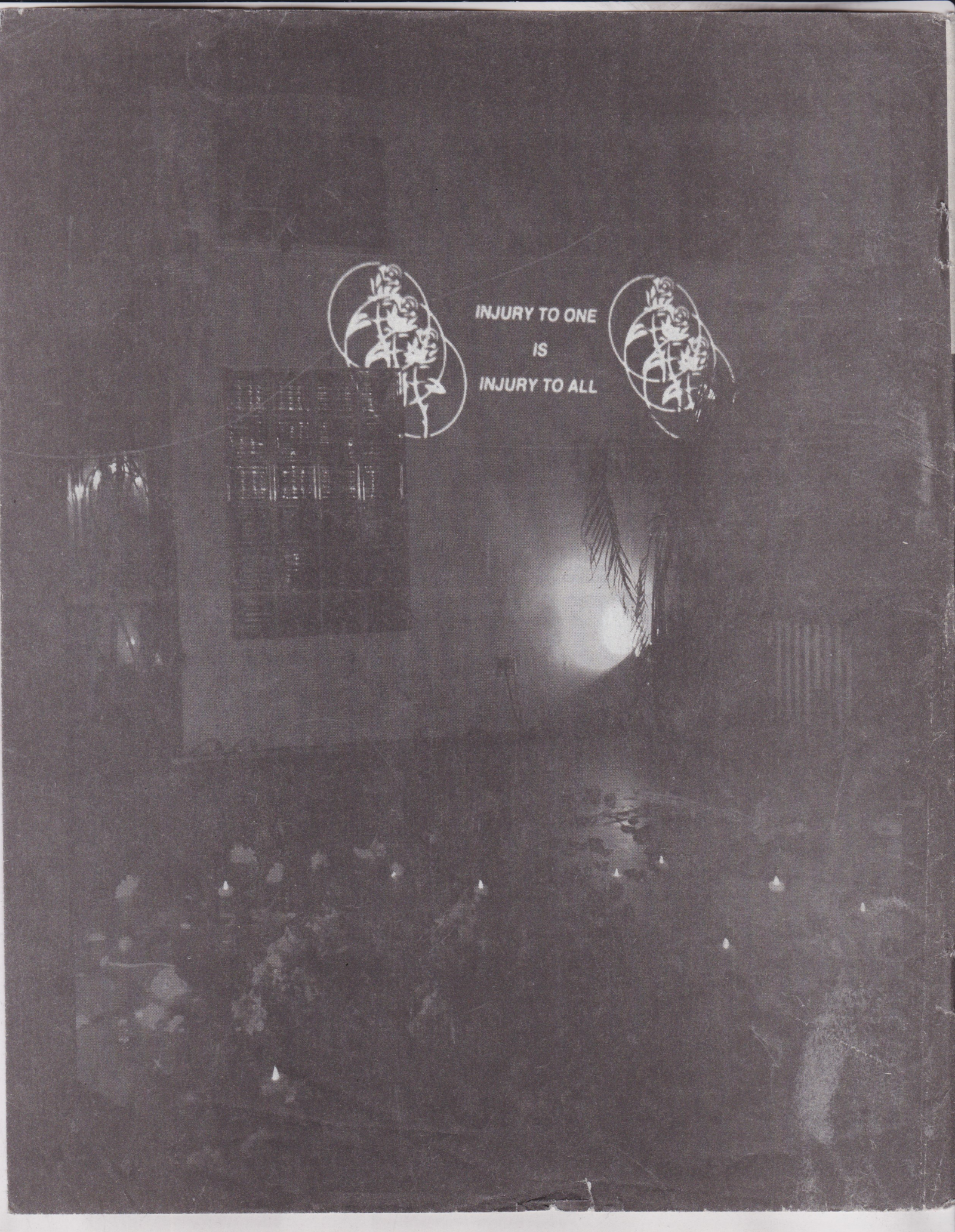
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